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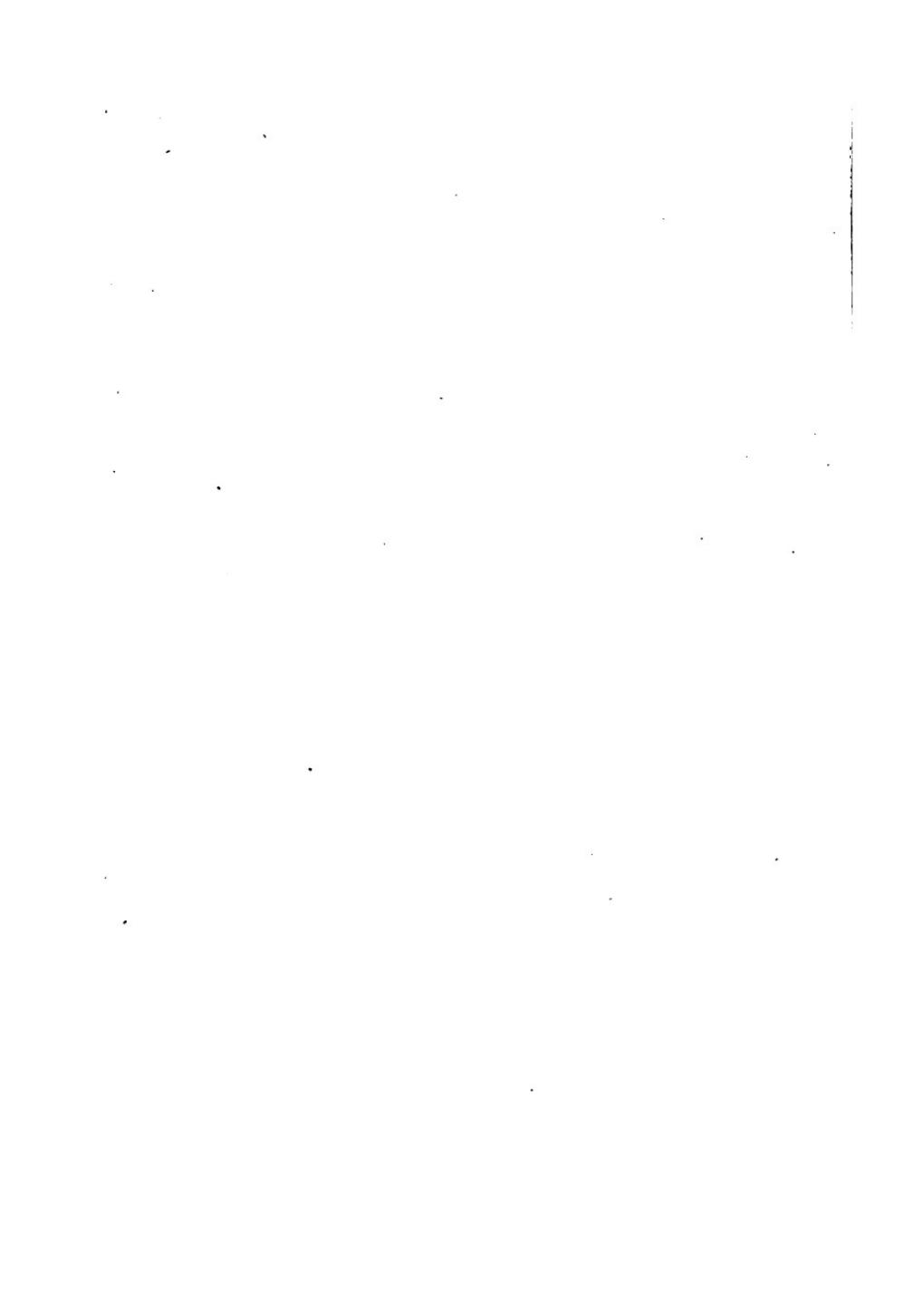
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# ELOCUTION SIMPLIFIED;

WITH

AN APPENDIX ON LISPING, STAMMERING, STUTTERING,

AND OTHER DEFECTS OF SPEECH.

BY

WALTER K. FOBES,

GRADUATE OF BOSTON UNIVERSITY SCHOOL OF ORATORY, CLASS OF  
1875, LEWIS B. MONROE, DEAN; AND AUTHOR OF "FIVE-  
MINUTE DECLAMATIONS," FIRST AND SECOND  
PARTS; "FIVE-MINUTE RECITATIONS,"  
"FIVE-MINUTE READINGS."

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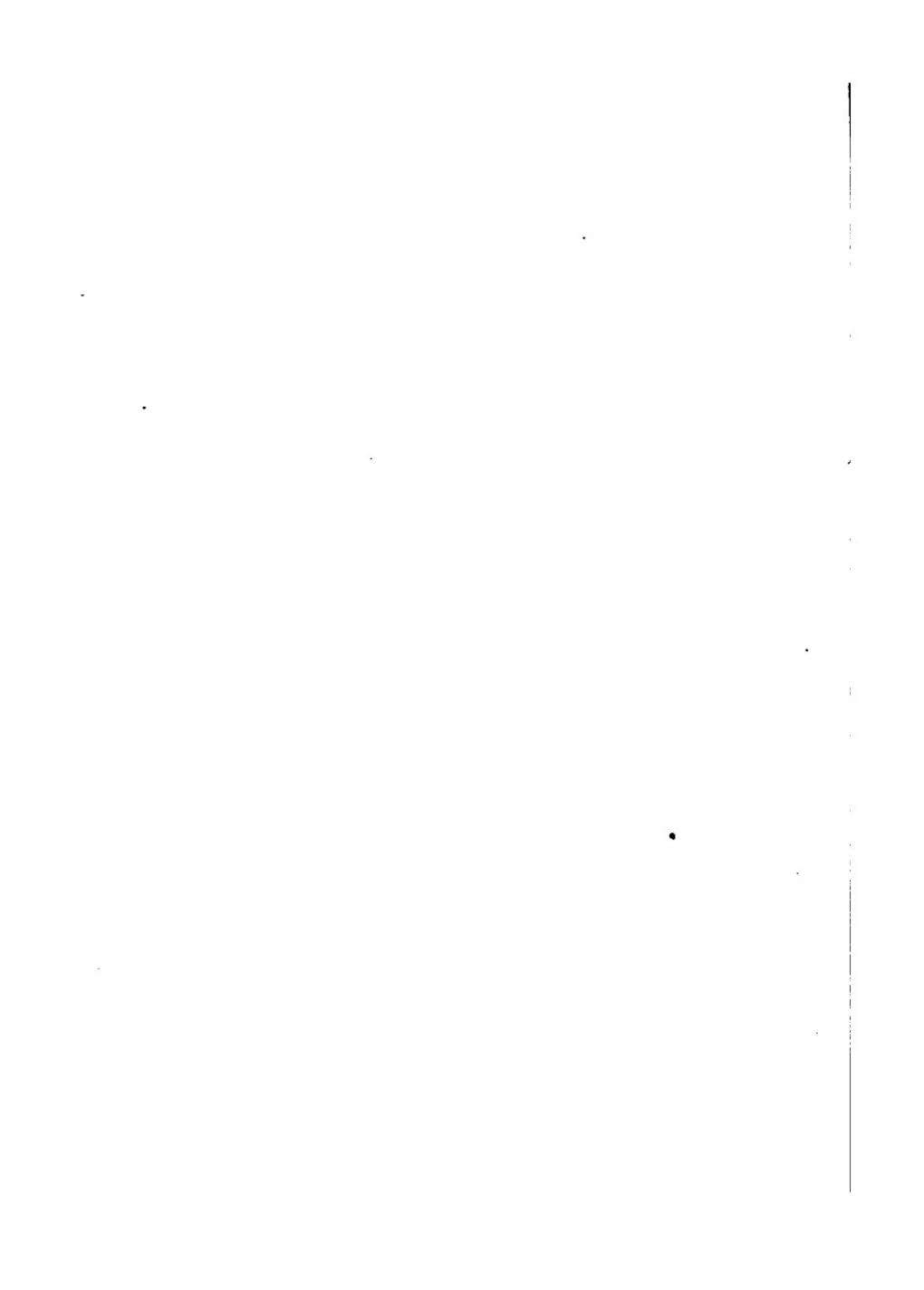
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THIS LITTLE BOOK

IS DEDICATED TO

PROF. LEWIS B. MONROE,

IN TESTIMONY OF APPRECIATION OF HIS MANY QUALIFICATIONS AS A  
TEACHER OF THIS ART, AND OF THE RESPECT AND AF-  
FECTION WITH WHICH HE WILL EVER BE  
REGARDED BY HIS FRIEND  
AND PUPIL,  
THE AUTHOR.



## PREFACE.

---

"Why write this book?" say you.

"Because it is needed," say I.

THERE is no "digest" of elocution that is both methodical and practical, and that is low in price, now in the market.

This book is an epitome or the science of elocution, containing nothing that is not necessary for you to know, if you wish to make yourself a good reader or speaker.

You who will thoroughly study and digest this book, and then put in practice what you here have learned, will have started on the road, the goal of which is Oratory.



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## INTRODUCTION.

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REV. DR. HALL of New York says, "There is one accomplishment in particular which I would earnestly recommend to you: cultivate assiduously the ability to read well. I stop to particularize this, because it is a thing so very much neglected, and because it is such an elegant and charming accomplishment. Where one person is really interested by music, twenty are pleased by good reading. Where one person is capable of becoming a skilful musician, twenty may become good readers. Where there is one occasion suitable for the exercise of musical talent, there are twenty for that of good reading.

"What a fascination there is in really good reading! What a power it gives one! In the hospital, in the chamber of the invalid, in the nursery, in the domestic and in the social circle, among chosen friends and companions, how it enables you to minister to the amusement, the comfort, the pleasure, of dear ones, as no other accomplishment can! No instrument of man's devising can reach the heart as does that most wonderful instrument, the human voice. It is God's special gift to his chosen creatures. Fold it not away in a napkin.

"Did you ever notice what life and power the Holy Scriptures have when well read? Have you ever heard of the wonderful effects produced by Elizabeth Fry on the criminals of Newgate by simply reading to them the parable of the Prodigal Son? Princes and peers of the realm, it is said, counted it a privilege to stand in the dismal corridors, among felons and murderers, merely to share with them the privilege of witnessing the marvellous pathos which genius, taste, and culture could infuse into that simple story."

Elocution trains the voice to obey the mind, and to rightly express thought and feeling. It is necessary to those who read or speak in public; to persons with defective speech; to those with nasal, shrill, throaty, or husky voices; to persons with diseased throat, or liability to it, arising from wrong use of voice.

The practice of the art of elocution is as necessary to the reader or speaker as practice of the art of singing is to one who intends to become a public singer. Any one attempting to sing for the public without previous practice would be justly hissed from the stage: and a like fate overtakes most speakers, who, without previous study of elocution, attempt to speak in public; that is, very few go to hear them.

#### CLERGYMEN

should learn to read impressively the Bible, Litany, hymns, and sermons: for as Dr. Holland says, "When a minister goes before an audience, it is reasonable to ask and expect that he shall be accomplished in the arts of expression; that he shall be a good writer and speaker. It makes little difference that he knows more than his audience, is better than his audience, has the true matter in him, if the art by which he conveys his thought is shabby. It ought not to be shabby, because it is not necessary that it should be. There are plenty of men who can develop the voice, and so instruct in the arts of oratory that no man need go into the pulpit unaccompanied by the power to impress upon the people all of wisdom that he carries." The same writer says of

#### STUDENTS.

"Multitudes of young men are poured out upon the country, year after year, to get their living by public speech, who cannot even read well. The art of public speech has been shamefully neglected in all our higher training-schools. It has been held subordinate to every thing else, when it is of prime importance. I believe more attention is now paid to the matter than formerly. The colleges are training their students better, and there is no danger that too much attention will be devoted to it. The only danger is, that the great majority will learn too late that the art of oratory demands as much study as any other of the higher arts; and

that, without it, they must flounder along through life practically shorn of half the power that is in them, and shut out from a large success."

**TEACHERS**

should learn elocution so as to teach in a pleasing, effective manner; and also to teach reading in schools, so that children may learn to read in an easy, agreeable way, and give thought to what they read; thus leading a child in all studies to get ideas from books, and not merely words without meaning.

**PUBLIC SPEAKERS**

should, by study of elocution, learn the best manner of moving, persuading, and instructing their audiences; thus adding to their own popularity, and consequently widening their influence.

**LAWYERS,**

by practice of elocution, will find greater ease in speaking to witness or jury, and thus be greatly aided in their work.

**ACTORS AND PUBLIC READERS**

lose both time and money by a neglect of elocution, the practice of which is essential to success in their vocation.

**SINGERS,**

by study of elocution, can best obtain that perfect articulation and elegant expression so necessary to the successful singer.

**ALL PERSONS**

who have a taste for reading should study elocution, as reading aloud in the social or home circle is one of the most instructive, pleasing, and healthful pastimes in which we can indulge.

**DEFECTIVE SPEECH,**

as lisping, stammering, stuttering, &c., can be entirely cured by a study and diligent practice of elocution.

**UNPLEASANT VOICES;**

either shrill, nasal, throaty, husky, or with any other disagreeable quality, can be made agreeable by practice of elocution.

---

## ACKNOWLEDGMENT.

---

I WOULD here acknowledge my indebtedness to Prof. Lewis B. Monroe, Dean of Boston University School of Oratory, for what I have learned of expression in elocution; to Prof. A. Graham Bell of Boston for valuable instruction in articulation and inflection; to Prof. Edward B. Oliver of Mendelssohn Musical Institute of Boston for his most excellent instruction in tone.

The method of study of this book is the result of the knowledge gained from these three superior instructors. The plan of Part Three will be found to be that of Monroe's Sixth Reader.

### METHOD OF STUDY OF ELOCUTION.

Part First, a series of gymnastics to give strength and elasticity to the muscles used in speaking, to expand the chest, and to get a correct position of body, so that speaking may be without effort, and yet powerful.

Part Second, a system of vocal exercises for daily practice, to train the voice, and get command of tone, quality, pitch, inflection, force, stress, articulation, and right manner of breathing.

Part Third, the application of the vocal exercises to the reading of short extracts, showing the effect when thus applied, and showing the difference between the seven styles,—conversational, narrative, descriptive, didactic, public address, declamatory, and emotional or dramatic.

References will be found to selections in my "Five-Minute" series of "Declamations," "Recitations," and "Readings," for practice in the different styles of expression.

Hoping this little book may be of benefit to many, it is sent forth to help those who love the art, but with no thought of recommending this book for self-instruction, and substituting it for the instruction to be gained from a good teacher of the art. If a good teacher is not to be had, use this book.

WALTER K. FOBES

CAMBRIDGE, MASS., October, 1877.

# ELOCUTION SIMPLIFIED.

---

## PART ONE.

---

### PHYSICAL GYMNASTICS.

GOETHE says, "All art must be preceded by a certain mechanical expertness."

You find it so in the art of playing the piano: the fingers must be made nimble, and the wrists elastic, before any thing else can be well done. In the art of singing you have to exercise the voice in many ways to get command of it. So, in the art of elocution, it is necessary to practise the mechanics of physical and vocal culture, that you may be prepared to express properly your thought and feeling.

You need first a healthy body, elastic and strong in muscles, and especially in those muscles used in the production of voice. For this latter purpose I will describe as clearly as I can Monroe's system of gymnastics, and for the former recommend any other gymnastics that will give health, strength, and especially elasticity.

#### ATTITUDE.

1. STANDING POSITION.—Hamlet, so Shakspeare tells us, ends a letter to Ophelia thus:—

"Whilst this machine is to him, Hamlet."

Your body is the machine by means of whose working you express your mind and feelings. If you were to run a steam-engine, you would be very careful to place the machine in such a position, that it would do the most work with the

least wear and tear. You must do the same with this machine, your body. To get a correct standing position, place yourself with back against a smooth wall in the room, with shoulders flat, your back as nearly straight as you can make it, and every part from head to heel, touching the wall. This gives you an upright position, but feels uncomfortable, because the weight is too much on the heels. Sway the whole body in its upright position forward, so that the weight will come mostly on the balls of the feet; and, in doing so, do not bend any part except at the ankles. You are now in a proper position for speaking. The head is erect, shoulders thrown back, chest expanded, back nearly straight, the weight of the body is about equal on ball and heel of the feet, and your poise of body as it would be naturally in the act of taking a step forward. This puts every part of your body in the best condition for easy speaking.

2. SPEAKER'S POSITION.—This position should be assumed before an audience when some other position is not required for dramatic expression. It is the standing position, with the weight upon one foot, and the other advanced. Let the advance foot be about a heel's distance from the middle of the foot behind, and form a right angle with it.

3. SITTING POSITION.—When you read in a sitting position, the body should be as in speaker's position, and feet also, the poise of body being forward.

4. CHANGE OF POSITION.—You sometimes wish to turn to address your audience at one side. To change gracefully from the speaker's position, turn the foot in advance on the ball, outward, until it becomes parallel with the foot behind; then take the weight on it, and turn the other foot till you have correct speaker's position. If, as you stood at first, facing the audience, your weight was on the right foot, you will find yourself facing to the right; if the weight was on left, you will face left. When facing the audience, to change the weight from one foot to the other, take one short step either forward or back.

5. POISE OF BODY.—To get steadiness of body, to keep a correct poise, and to prevent all unseemly swaying, when standing to read or speak, assume standing position, and, keeping feet flat on the floor, sway forward until the weight comes entirely on the ball of the feet. Don't bend the body. Then sway back to standing position. Then sway back-

ward, keeping feet flat on the floor and the body straight, until the weight is entirely on the heels; from that sway forward to position.

6. RISE UPON THE TOES.—For the same purpose as the above. Assume standing position, and rise as high as possible on the toes very slowly; then sink slowly so as to come back to standing position. Be very careful not to sway backward in coming down, and you will find yourself in the exact poise of standing position. Also do the same from speaker's position, rising on one foot.

7. HOLDING THE BOOK.—Hold your book in the left hand, on one side of the body, so that your face will not be hid from the audience. The top of the book should be about even with the shoulder. Many, in reading, hold the book in front of them; but that is not so pleasant to an audience, and leads to a stooping position, a contracted chest, and ill health.

NOTE.—All the foregoing exercises relate to position of body necessary for the most powerful, and at the same time the easiest, action of the vocal organs; also to the attitudes most pleasing to an audience when they look upon a reader or speaker. Practise them until they become habits, and so unconsciously you will assume correct position when you stand.

#### CHEST EXPANSION.

For purposes of speech, you need to use more breath than for ordinary breathing or conversation. You therefore need to make as much room as possible for good fresh air by exercise to expand the chest. Elocution is beneficial to health for this reason.

1. ACTIVE AND PASSIVE CHEST.—Your chest in its ordinary position is what, in elocution, is called passive chest. The active chest is that assumed in the standing position, where the chest is raised up slightly and expanded, with the shoulders drawn back. Practise as an exercise the active and passive chest, alternating from one to the other without breathing, or moving the shoulders. The active chest must be kept in all the physical and vocal gymnastics, and at all time during speech. With practice it will soon become established as a habit; and your every-day attitude will be more erect as a consequence.

2. ARMS AT SIDE.—Place your arms at the side, with

elbows bent, so that from elbow to hand the arms are horizontal, and parallel with each other. Draw the elbows back, clinch the fist with palms up, and make chest active, keeping the back straight. Take a full breath, and hold it (see "Breathing"); then carry the arms at full length in front of you, your hands open and as high up as the shoulders; then bring them back to the position you started from, with hands clinched, palms up, and pull back with all your strength, raising the chest slightly more; then give out the breath. After some practice you may do it twice upon one breath, being sure to keep the arms as close to the body as you can; for, if you spread your arms, you will strain the muscles.

3. FORE-ARM VERTICAL.—Assume standing position, and bend the arms, placing them vertically, and parallel with each other, at the side, with clinched hands as high as the shoulder; turn the fist out from the shoulder, raise the chest as much as you can, and, taking a full breath, hold it; bring the arms forward so as to touch the elbows together, if you can; then draw them back to first position, and pull downward and backward as hard as you can; then give out the breath. After some practice, do this twice on one breath, being sure to keep the arms and hands close to the body.

4. FULL-ARM PERCUSSION.—In ordinary breathing, it is seldom you fill your lungs to their fullest capacity; and some of the air-cells are not filled, especially those at the extreme edges of the lungs. This and the following exercise are for the purpose of sending air into those portions of the lungs not ordinarily filled. Assume standing position: take a full breath, and hold it; then strike with the right hand upon the top of the left chest a very quick and very elastic blow, striking with fingers, and swinging the arm freely from its position at the side; then strike with left hand on right chest in same manner; repeat with each hand, and then give out the breath. Never strike with the flat palm or clinched fist, as that is very injurious and unhealthy.

5. HAND PERCUSSION.—Assume standing position, and place your hands on your chest, with elbows as high as the shoulders; make chest active; take a full breath, and retain it while you strike alternately eight light elastic blows with each hand; then give out the breath.

**BODY MOVEMENTS.**

The muscles of the waist are the front or abdominal, the side or costal, the back or dorsal muscles. These muscles are very important in speech; and upon the strength and elasticity of these, and the inner muscles acting in connection with them, depend the force and strength of your voice. Three very simple movements are here given, which will give some measure of strength and elasticity to these muscles.

1. **BODY BEND FORWARD AND BACK.**—From standing position bend forward, keeping the back straight, and bending only at the hip-joints; touch the floor with your hands, if you can; then assume upright position, and bend back as far as you can.

2. **BEND RIGHT AND LEFT.**—From standing position, bend to right side as far as possible, bending only at the waist, and stretching the costal muscles; then assume upright position, and bend to left in same manner.

3. **TURN RIGHT AND LEFT.**—From standing position turn the body on the waist, keeping the hips still, and twisting the waist-muscles, first to the right, then to the left.

**NECK MOVEMENTS.**

The neck movements are necessary, because many of the disagreeable qualities of the voice are due to inelasticity of the muscles of the neck. The movements are in the same directions as for the body.

1. **BEND FORWARD AND BACK.**

2. **BEND RIGHT AND LEFT.**

3. **TURN RIGHT AND LEFT.**

It is not necessary to describe them at length: but, in bending right and left, be careful to keep the head from bending slightly backward or forward at the same time; and, in the turning of head, keep it erect.

**NOTE.**—This completes the physical gymnastics. Practise them until the purpose for which they are intended has been accomplished, and afterwards occasionally, to keep what you have gained. Take each exercise two or three times in succession. When thoroughly learned, this will not take more than five minutes. Practise them five minutes at morning and night.

## PART TWO.

---

### VOCAL GYMNASTICS.

You have no need to take any special exercise in walking for the ordinary purposes of life; but, if you wished to be a "walkist," you would need special practice to train and develop the muscles for that purpose. You may be a good singer, able to sing for your own amusement or that of your friends, without specially training the singing-voice; but, if you wished to sing in public, you would, if you were wise, train your singing-voice very carefully. As in these cases, so with the voice in speaking. For all ordinary purposes of speech, you need no special training of the speaking-voice; but when, as teacher, clergyman, lawyer, lecturer, actor, public reader, or in any other capacity, you are called upon to do more with the voice than others, you ought to train and develop your vocal powers. For this purpose, the following series of exercises are given for practice.

#### BREATHING.

As it is necessary that you should take in and give out more breath in speaking than at other times, you ought to be able to do this in a natural manner. If you will practise these breathing-exercises until they are easy for you, the breath in your reading or speaking will take care of itself. Practise breathing in the open air, and take in and give out the breath through the nose without making the slightest sound in so doing.

1. ABDOMINAL BREATHING.—Take standing position and active chest; place the fingers on the abdominal muscles, and the thumbs on the costal muscles; take a full breath, making the abdominal muscles start first, and move outward; then let the muscles sink in as the breath comes

out. Make as much movement of these muscles as you can, both in and out; and be sure you keep the shoulders from moving. Pay particular attention to the movement of the abdominal muscles, letting all the rest (except the shoulders) move as may be easy to you. Practise this way of breathing until you can do it easily; and, if it makes you dizzy, do not be alarmed, but wait till the dizziness is entirely gone before you try again.

2. COSTAL BREATHING.—Assume standing position with active chest; place the fingers on the costal muscles, and thumbs at the back; inhale a full breath, expanding as much as possible the costal muscles and ribs. In giving out the breath, make them sink in as much as possible. Keep shoulders still in breathing in and out, and let all other muscles be free to move as they may.

3. DORSAL BREATHING.—Assume standing position with active chest; place the fingers at the back on dorsal muscles, and thumbs on the side; take a full breath, trying to expand the muscles under your fingers as much as you can. Rightly done, the abdominal and costal muscles, and the ribs, will also expand; the chest, if not already active, will rise; the shoulders will remain quiet. In giving out the breath, let the chest be the last to sink. This is the way of breathing in every healthy man, woman, and child. Any manner of dressing the body that hinders free and easy action of the abdominal, costal, and dorsal muscles, and the ribs, leads to ill health, because it interferes with the vital process of breathing; and ill health is fatal to success in any art.

4. PUFFING THE BREATH.—Assume standing position, with active chest; take a full breath, and, rounding the lips as if you were about to say the word "who," blow the breath out as you would in blowing out a light; inhale again, and repeat the puffing.

5. PUFF AND PAUSE.—Puff the breath as before, three times, pausing about five or more seconds, holding the breath between the puffs. In holding the breath, let there be no pressure upon the lungs or throat, but control it by keeping the waist-muscles still. (See "Holding Breath.")

6. PUFF AND BREATHE.—Puff three times in the same way as before, breathing between the puffs, thus: place the fingers of one hand on the upper part of the chest, the fingers of the other hand on the abdominal muscles; keep the chest

still, and make the abdominal muscles sink every time you puff out the breath, and expand, every time you take in breath, between the puffs. In this exercise breathe through both nose and mouth. By practice of these three ways of expelling breath you get command of it.

7. HOLDING THE BREATH.—When you hold your breath for a longer or shorter time, or try to control it for any purpose of speech, you should do so by means of the muscles spoken of in “Dorsal Breathing,” as being the ones used in right manner of breathing. You must try to control the breath by keeping the waist-muscles still; and there should be no feeling of pressure or uneasiness on the lungs, or in the throat or mouth. “If at first you don’t succeed, try, try again: time will bring you your reward: try, try again.” Get control of the waist-muscles so as to keep them still; and, while you hold them still, there is no possibility of the breath getting out.

#### TONE.

A good tone in speech is as much to be desired as it is in song. Some have it as a gift of nature; and all can acquire it, in a degree, by judicious practice. If you have an excellent voice, you can make it still more excellent by practice; and, if you have a poor voice, you can, by practice, make it full, pleasant, and effective, and excel that one who has a good voice, but makes no effort to improve it. The tone-exercises here given are designed to give command of tone, and develop purity and power. They should be practised five minutes at a time, at four different times of the day, and double that time if possible, in order to get the greatest amount of good from them. Use any tones of your voice, high or low, without being at all particular about an exact musical pitch; though, if you can practise with an organ or piano, you will find it much more beneficial.

1. GLOTTIS STROKE.—Assume standing position with active chest; take full breath, and whisper forcibly the word “who” three times. Repeat the same. Now whisper “who” twice, and speak it aloud the third time; then whisper “who” once, and speak it aloud the second and third time; then speak “who” aloud three times. Now speak “who” twice, and the third time say “oo” as those letters sound in the word *woo*; then say “who” once, and “oo” the second and third time; then “oo” three times. You

should make both the whisper and vocal sound very short and sudden, without any feeling of contraction or effort in the throat or mouth. It should seem to you as if the sound came from the lips; and, while you are energetic in the exercise, it must be done with perfect ease. You have thus proceeded, from an easy, forcible whisper, to an easy, forcible sound, and have thus obtained what is called the "Glottis Stroke." After diligent practice on the above exercise, use any of the short vowels (see "Articulation"); speaking each vowel three times very shortly, as you did the vowel-sound *oo*.

2. SOFT TONES.—Assume standing position with active chest, and take breath; prolong very softly *oo* as long as your breath will let you, being careful not to force the sound to continue after you feel the slightest need of breath, and also not to change the position of the mouth from beginning to end of the sound. Repeat three times. In this exercise you will probably hear the voice waver, and find it difficult to keep it very soft, and yet distinct. Practice will overcome this, and the exercise will be found very beneficial. The ability to do it shows cultivation of voice. After some time, use also the long vowels. (See "Articulation.")

3. SWELLING TONES.—Assume standing position with active chest, and take full breath; then begin the vowel *oo* very softly, and gradually swell it to a full tone, and then as gradually diminish it to the gentlest sound. Be careful, as in soft tone, as to breath, and position of mouth. After some practice, you should be able to continue on one breath, either the soft tone or swelling tone, twenty seconds, which is long enough for practical purposes. Use same vowels as in soft tone.

#### PITCH.

It is necessary to all expressive reading that there should be as much variation in pitch of voice—that is, as to high and low tones—as possible, and not overdo. The pleasantest quality of voice, without variation in pitch, is tiresome to the listener. To get command of pitch, you must practise till the high and low tones are as easy to make as the common conversational tones. If you can sing the musical scale of one octave in key of C, or B flat, you will find these exercises more beneficial than if you cannot sing. If you can

sing, take a relatively high or low pitch, as your ear may guide you, and practise the chanting and reading of sentences as well as you can.

1. **LEARN THE MUSICAL SCALE.** — Sing the scale in music, using first the glottis stroke; that is, speak each very short as you go up and down the scale. Then practise soft tone and swelling tone on each tone within compass of your voice.

2. **CHANT SENTENCES.** — Use one tone of voice, and take any sentence, prolonging the words without reference to the sense, without change of tone from beginning to end. When you use a high tone, make it light and clear; when you use a low tone, make it full, free, and forcible. Chant on each tone separately within the compass of the voice.

3. **READ SENTENCES.** — Use the same sentences as for chanting, and, beginning on each tone of the voice, speak it as you would in earnest conversation, in a way to give the meaning of it. You will see that if you begin with high pitch, although your voice varies in speaking, it will be a relatively high pitch through the whole sentence; and, if you begin low, it will be relatively low. With high pitch, make your voice light and clear; and with low pitch, full, free, and forcible.

#### INFLECTION.

In inflection the voice slides up or down in pitch on a word, and by so doing impresses your meaning on the listener. Inflections are infinite in number; but a few of them practised will be of benefit in getting command over them. When the voice slides up, it is called rising inflection; if down, a falling. If it slides both ways on the same word, it is called circumflex; and if it varies but little, and is very like a chant in song, it is called monotone. A major inflection gives an effect of strength; a minor, of feebleness.

1. **MAJOR FALLING INFLECTION.** — A falling inflection is indicated by ( ) over the accented syllable of an emphatic word. If you do not already know the difference between a rising and falling inflection, suppose I say to you, "The book is on the table," and you, not understanding what place I said, should ask, "Where?" and I answer, "On the table." Your question would be made with rising, and my answer with falling inflection. Use any vowel-sounds, and practise the falling inflection as you would hear it on the word "table,"

avoiding all motion of head, arms, or body, and making it with much energy of voice, as if expressing strong determination.

2. **MAJOR RISING INFLECTION.** — This is indicated by a ( ) over the emphatic word. Practise with any vowel-sounds the inflection as you would hear it on "where," as above, observing same directions as in major falling inflections.

3. **MAJOR RISING AND FALLING INFLECTIONS.** — Practise rising followed by falling, as oh, oh, ah, ah, awe, awe, &c., using long and short vowels. Then falling followed by rising, as oh, oh, ah, ah, awe, awe, &c., using long and short vowels. Use these as if asking a simple unimportant question, and giving a like answer; then a question and answer of earnestness; then of surprise; then of great astonishment. In so doing, your voice will range higher and lower in inflection than you otherwise would make it. Do not let any of the inflections sound plaintive or feeble, but make them strong and decisive.

4. **MINOR RISING AND FALLING INFLECTIONS.** — Use the same exercises as under major rising and falling, just mentioned; with this difference, that you make them so as to sound week, feeble, plaintive, or sad. They should be practised that you may become familiar with their sound, and have them at command, so as to use them when needed for expression, and avoid them when not.

5. **CIRCUMFLEX INFLECTION.** — This inflection is indicated by a mark (v ^) or ( ^) because it is a combination of rising and falling inflection. The first is rising circumflex, because it ends with the rising; the second is falling circumflex, because it ends with falling inflection. It is used in expression of doubt, irony, sarcasm; as in "The Merchant of Venice," act 1, scene 3, Shylock says to Antonio, "Hath a dög möney? Is it possible a cur can lend three thousand dūcats?" You will see, if read to express Shylock's irony and sarcasm, that the words would be inflected, as marked, with rising circumflex. Practise these circumflex inflections with vowels as directed under major rising and falling inflections. The falling circumflex being the reverse of the rising, when once you are familiar with the rising, can be easily made.

6. **MONOTONE.** — This comes as near to being one tone of voice as it can be, and at the same time keep its expressiveness as reading. It is not really, as its name might indi-

cate, one tone, as that would be like chanting in singing; but it is variation of inflection within very small limit of range in pitch. It is best practised as song, however. Prolong, on a low pitch, any of the long vowels, about five seconds. The mark for monotone is (-) placed over a word.

#### QUALITY.

The quality of the voice is that which affects us agreeably or disagreeably; and we say it is gruff, or husky, or harsh, or pleasant, &c. Four general and distinct qualities need to be practised until they are at command of the mind.

1. WHISPER. — Whisper the long and short vowels very easily and quietly at first, without the slightest feeling of effort in throat or mouth, and perfectly free from hoarseness or murmuring. As soon as you can make a clear whisper heard across the room, whisper so as to be heard farther off, and so proceed gradually, day by day, until you can whisper, clearly and without effort, loud enough to be heard in a large hall. Do not practise whispering more than three minutes at a time.

2. ASPIRATE QUALITY. — This is what, in general, is called undertone. It is a mixture of whisper and voice, and is what you would be likely to use when in company you speak to any one with a desire not to be overheard by others. Practise with vowels as in whisper.

3. PURE QUALITY. — Speak the long vowels in your conversational tone as pleasantly as you can, tossing the tone lightly, as if speaking to some one across a large hall. Speak each vowel three times on one breath. Practise them first speaking shortly, then with prolonging of each tone not over five seconds.

4. OROTUND QUALITY. — This quality is seldom to be heard in uncultivated voices, but is much to be desired in a speaker. It can only be acquired slowly and with much practice. It will be easily recognized when heard, as it possesses a fulness and richness of tone very pleasing. It is not high, but seems low in pitch; and, although it does not sound loud, it seems to be effective, and reach a long distance. To acquire it, practise, as recommended in "Pitch," the chanting and reading of sentences on the conversational and lower tones of the voice; also swelling tone under "Tone," on low pitch, using long vowels, especially *oo*, *oh*, *awe*, *ah*.

## FORCE.

Force is the degree of loudness or softness we may give to the voice. You should be able to speak gently without feebleness or weakness of voice, and so as to be distinctly heard in a large hall, and also to make the fullest and loudest voice without showing any effort to do so.

1. GENTLE FORCE.—Chant and read sentences, as under "Pitch," with the gentlest force you can, and yet make it so as to seem to be clear and distinct. Do this on every pitch you can, high or low.

2. MODERATE FORCE.—Read and chant as above on the middle and higher tones, with about the force of earnest conversation.

3. LOUD FORCE.—Read and chant as above, using only the middle and lower tones of the voice, making the loudest tones you can, without straining the throat. Force of voice depends on the management of the muscles below the lungs; and you should have perfect freedom from all effort on the part of lungs, throat, or mouth, on any pitch, high, middle, or low. If any effort is perceptible to you, it will be a feeling of strength and power at the waist; and experience and practice must teach you how much or how little effort to make at that point. The loudest force, and at the same time the purest quality, is secured when it seems to make itself without the slightest feeling of effort on your part.

## STRESS.

Stress is the manner of applying force to a word or accented syllable. Prof. L. B. Monroe, in his book on vocal culture, enumerates six kinds. The marks he uses to represent them exhibit clearly to the eye what the voice is required to do. With radical, terminal, and compound stress, after facility is gained by use of stroke from the shoulder, omit it, and do them forcibly without movement of any part of the body.

1. RADICAL STRESS.—So called, because the stress is on the beginning of the word, and marked thus (>). Assume standing position with active chest, and take breath; touch the fingers to the shoulder, and strike forward and downward, stopping the hands half way, and clinching the fist very tightly; at the moment of stopping, speak the

vowel "ah" very shortly. You will notice that the voice issues full, and seems to suddenly vanish in a manner well indicated by the mark above. Use any vowels, long or short, with middle pitch of voice. Practise afterward without any movement of the arms.

2. MEDIAN STRESS.—So called, because the force is on the middle of the word, marked thus ( $\triangle$ ). It is the same as swelling tone, but is much shorter. Practise with long vowels on middle tones of voice, making three short swells on the same vowel in one breath.

3. TERMINAL STRESS.—So called, because the force is on the end of the word, and marked thus (<). Use the same movement as in radical stress; begin the sound softly when the hand leaves the shoulder, stopping it suddenly as the hands clinch. The voice seems to be jerked out. Practise also without arm-movements, using the same vowels as in radical stress.

4. THOROUGH STRESS.—So called, because the force is loud from beginning to end, and marked thus (=). Prolong about ten seconds long vowels, with a loud full voice on middle pitch.

5. COMPOUND STRESS.—So called, because it is a union of radical and terminal stress, and marked ( $\times$ ). The force is on both beginning and end of the word, and may be made by striking twice in succession, continuing the voice from radical to terminal without pause of voice between the strokes.

6. TREMOLO STRESS.—This is a trembling of voice, and marked thus (~~~). Prolong long vowels, making the voice tremble while you do so.

#### MOVEMENT.

Movement is the degree of rapidity or slowness with which you speak the articulate sounds. The danger in fast movement is, that you will not articulate plainly; and in slow, that you will drawl.

1. QUICK MOVEMENT.—Use exercise of chanting and reading sentences, as under "Pitch," using the middle tones of voice; and repeat the words with the utmost possible rapidity, with perfect articulation. In chanting, do not mind the sense; but, in reading, be particular to give the meaning of the sentence.

2. MODERATE MOVEMENT.—Use exercise as above about as fast as ordinary talking.

**3. SLOW MOVEMENT.** — Use exercise as above, with very slow movement of voice. In chanting, prolong each word about alike; in reading, give good expression, and you will see that the more important words usually take the longest time.

#### ARTICULATION.

Articulation is the utterance of the elementary sounds, which, when combined, make language. You have been using the sounds that make up speech, in combination, every day; but it is a good practice to make each element separately. After you are able to make each sound distinctly, you will find you can make yourself understood in a large hall without using a loud voice. Your jaw, lips, and tongue should move actively and easily. For this purpose use long vowels, — No. 1, No. 8, No. 14, — speaking them in quick succession, one after the other, making them distinct, and making the jaw and lips move as much as you can with ease. Continue to the extent of your breath. Then use the same with *p*, *b*, or *m* before them; then with *t*, *d*, or *n*; then *k*, *g*, or *y*. Continue this practice about five minutes at a time, until the jaw, lips, and tongue will move with perfect ease.

#### ELEMENTARY SOUNDS.

In the exercises here given, use the sound, not the name of the letters which represents the sound, and practise separately the sounds represented by the Italic letters below. The only correct way to learn them is from the lips of a competent teacher; but you will do well, and improve, if you try the best you can in your way.

#### VOWELS.

<i>Long.</i>	<i>Short.</i>	<i>Diphthongs.</i>
1. <i>e</i> as in meet.	2. <i>i</i> as in it.	81. <i>i</i> as in pie.
3 <sup>1</sup> . <i>a</i> " " may.	4. <i>e</i> " " met.	11 <sup>1</sup> . <i>oi</i> " " oil.
5. <i>ai</i> " " air.	5. <i>a</i> " " at.	8 <sup>14</sup> . <i>ou</i> " " out.
6. <i>e</i> " " her.	7. <i>a</i> " " Cuba.	14. <i>u</i> " " you
8. <i>a</i> " " ah.	9. <i>u</i> " " up.	
10. <i>a</i> " " awe.	11. <i>o</i> " " on.	
12 <sup>14</sup> . <i>o</i> " " oh.	13. <i>oo</i> " " foot.	
12. <i>o</i> " " ore.		
14. <i>oo</i> " " woo.		

**GLIDES.** — 1-14 of the vowels, and *r* when it follows a vowel, are by Prof. Bell called "Glides."

## CONSONANTS OR ARTICULATIONS.

Breath.	Voice.	Nasal,	Place in Mouth
p as in pay.	b as in bay.	m as in may.	Lips. "
wh " " why.	w " " way.		Lips and teeth.
f " " fie.	v " " vie.		Tongue " "
th " " thin.	th " " then.		Tip of tongue.
t " " tie.	d " " die.	n " " nigh.	" "
ch " " chew.	j " " jew.		" "
	l " " lay.		" "
	r " " ray.		" "
s " " see.	z " " zeal.		" "
sh " " shoe.	zh " " azure.		Whole tongue.
k " " key.	y " " ye.	ng " " sing.	Back of "
h " " he, hay, ha, ho, is a whispered vowel, taking the position of the vowel following it.	g " " go.		

Of the vowels, the numbers indicate positions of mouth; and, where numbers are alike, the positions are alike. Each vowel-sound is made by unobstructed sounds issuing through a certain position of mouth. The position is unchanged with single vowels, and those have but one number. The position changes in double vowels and diphthongs; and those have two numbers,—one large, one small. As each number represents a position of mouth, you can easily see by comparing what sounds are made from combining others. The number in the largest size type of the two represents the position that is kept when the sound is prolonged: as in 8<sup>1</sup> prolong the 8 or ah, and make <sup>1</sup> or ee very short; and in 1<sup>14</sup> make <sup>1</sup> very short, and prolong 14. The positions represented by the small figures are called "Glides," because the position is hardly assumed before the sound is finished. Diphthongs are sounds made by combining vowel-sounds, as 8<sup>1</sup> ah-ee. Of the consonants, or, as well named by Prof. Bell, articulations,—because two parts of the mouth have to come together and separate in order to finish the element, thus obstructing the breath or voice,—those in line across the page with each other are alike in position of mouth; those in first column are made with breath only, passing out through the mouth; those in second column, with sound passing out through the mouth; those in third column are sound passing out through the nose. For instance, p, b, m, are in line with each other; and, if you will make the three sounds represented by those letters, you will see that the same position of mouth is assumed for each, and that p is breath forced

out of mouth, *b* is sound out of mouth, *m* is sound passing out of nose.

Practise these sounds of vowels and articulations until you can make them forcibly and easily, with elastic movement of jaw, tongue, and lips; and remember that force depends on the strength and good control of muscles below the lungs. Then unite them by placing articulations before vowels, giving most force to the vowel, but make both clear and distinct. Then use articulations both before and after the vowel, still giving the vowel the most force, but making the articulation that begins and ends equally distinct and clear. To arrange these for your practice in this small book would take too much space. You have above each element of the English language clearly shown, and can easily combine them as directed.

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## SUMMARY OF PHYSICAL AND VOCAL GYMNASTICS.

### PHYSICAL GYMNASTICS.

#### ATTITUDE.

- |                       |                  |                      |             |           |                  |                  |
|-----------------------|------------------|----------------------|-------------|-----------|------------------|------------------|
| 1. Standing Position. | 2. Speaker's " " | 3. Sitting Position. | 4. Change " | 5. Poise. | 6. Rise on Toes. | 7. Holding Book. |
|-----------------------|------------------|----------------------|-------------|-----------|------------------|------------------|

#### CHEST EXPANSION.

- |                              |                  |                       |                          |                      |
|------------------------------|------------------|-----------------------|--------------------------|----------------------|
| 1. Active and Passive Chest. | 2. Arms at Side. | 3. Fore-arm Vertical. | 4. Percussion. Full Arm. | 5. " Hands on Chest. |
|------------------------------|------------------|-----------------------|--------------------------|----------------------|

#### BODY AND NECK MOVEMENTS.

- |                                |                      |             |                                |                      |             |
|--------------------------------|----------------------|-------------|--------------------------------|----------------------|-------------|
| 1. Body bend forward and back. | 2. " right and left. | 3. " turn " | 4. Neck bend forward and back. | 5. " right and left. | 6. " turn " |
|--------------------------------|----------------------|-------------|--------------------------------|----------------------|-------------|

### VOCAL GYMNASTICS.

**NOTE.** — Be sure and keep ACTIVE CHEST in all vocal exercises.

#### BREATHING.

- |               |            |            |          |                          |                |                    |
|---------------|------------|------------|----------|--------------------------|----------------|--------------------|
| 1. Abdominal. | 2. Costal. | 3. Dorsal. | 4. Puff. | 5. Puff — Pause between. | 6. " Breathe " | 7. Holding Breath. |
|---------------|------------|------------|----------|--------------------------|----------------|--------------------|

## TONE.

**NOTE.** — *In following exercises use first long, then short vowels.*

1. Glottis stroke. Who, whispered, followed by short vowels quickly spoken.
2. Soft Tones. Use oo-oh-awe-ah first, then any other vowels.
3. Swell Tones. Use vowels as in Soft Tones.

## PITCH.

1. Learn Musical Scale. Practise Tone Exercise on each tone within compass of voice.
2. Chant sentences on each tone.
3. Read sentences, beginning on each tone.

## INFLECTION.

1. Major, fall from different pitches.
2. " rise "
3. " and fall from different pitches.
4. Minor rise and fall.
5. Circumflex, rise and fall.
6. Monotone, different pitches.

## QUALITY.

1. Whisper. | 2. Aspirate. | 3. Pure. | 4. Orotund.

## FORCE.

**NOTE.** — *Use exercises under Pitch, Nos. 2 and 3, with different degrees of force.*

1. Gentle. | 2. Moderate. | 3. Loud.

## STRESS.

1. Radical. | 3. Terminal. | 5. Compound.
2. Median. | 4. Thorough. | 6. Tremolo.

## MOVEMENT.

**NOTE.** — *Use exercises under Pitch, Nos. 2 and 3, with different rates of movement.*

1. Quick. | 2. Moderate. | 3. Slow.

## ARTICULATION.

**NOTE.** — *Use only sounds represented by Italicized letters in the words and letters below.*

1. Elementary Sounds. | 3. Words. | 5. Sentences.
2. Syllables. | 4. Phrases.

Long Vowels. 1. *meet.* 3<sup>1</sup>. *may.* 5. *air.* 6. *her.* 8. *ah.* 10. *awe.* 12<sup>14</sup>. *oh.* 12. *ore.* 14. *woo.*

Short Vowels. 2. *it.* 4. *met.* 5. *at.* 7. *Cuba.* 9. *up.* 11. *on.*  
13. *foot.*

Diphthongs. 8<sup>1</sup>. *pie.* 11<sup>1</sup>. *oil.* 8<sup>14</sup>. *out.* y14, *you.*

Glides. 1.—14.-r.

Articulations. Lips—*p,b,m-wh,w.* Lips and Teeth—*f,v.* Teeth  
and Tongue—*th* (thin), *th* (then). Tip of Tongue—*t,d,n-l-*  
*r-r'h,j-s,z-sh,zh.* Tongue—*y.* Back of Tongue—*k,g, ng.*  
Whispered Vowel—*h.*

## PART THREE.

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### ELOCUTION.

If you have faithfully practised Parts One and Two, you have gained some control of voice, and can now begin elocution, or expression of thought and feeling. In each of the short extracts you will find some thought and feeling to express; and if you will take pains to understand thoroughly what you have to speak, and then speak earnestly as the thought and feeling prompts you, you will certainly improve. Speak to some person; and, if no one is present, imagine that there is, and talk to them: for you need never speak aloud, unless it is for some one besides yourself to hear. Your first endeavor as a speaker should be to make a pleasant quality of voice, so that you may make good listeners of your audience. The following exercises suggest pleasure, and let your voice suggest the sentiment.

#### PLEASANT QUALITY.

1.      A merrier man,  
Within the limit of becoming mirth,  
I never spent an hour's talk withal:  
His eye begets occasion for his wit;  
For every object that the one doth catch,  
The other turns to a mirth-moving jest,  
Which his fair tongue (conceit's expositor)  
Delivers in such apt and gracious words,  
That aged ears play truant at his tales,  
And younger hearings are quite ravished,  
So sweet and voluble is his discourse.
  
2. There's something in a noble boy,  
A brave, free-hearted, careless one,  
With his unchecked, unbidden joy,  
His dread of books, and love of fun,—

And in his clear and ready smile,  
 Unshaded by a thought of guile,  
     And unrepressed by sadness,—  
 Which brings me to my childhood back,  
 As if I trod its very track,  
     And felt its very gladness.

3. The scene had also its minstrels: the birds, those ministers and worshippers of Nature, were on the wing, filling the air with melody; while, like diligent little housewives, they ransacked the forest and field for materials for their housekeeping.

4. Let me play the fool:  
 With mirth and laughter let old wrinkles come;  
 And let my liver rather heat with wine  
     Than my heart cool with mortifying groans.  
 Why should a man whose blood is warm within  
     Sit like his grandsire, cut in alabaster?  
 Sleep when he wakes? and creep into the jaundice  
     By being peevish?
5. Across in my neighbor's window, with its drapings of  
     satin and lace,  
 I see, 'neath its flowing ringlets, a baby's innocent face.  
 His feet, in crimson slippers, are tapping the polished  
     glass;  
 And the crowd in the street look upward, and nod and  
     smile as they pass.
6. How sweet the moonlight sleeps upon this bank!  
 Here will we sit, and let the sounds of music  
 Creep in our ears: soft stillness and the night  
     Become the touches of sweet harmony.  
 Look how the floor of heaven  
     Is thick inlaid with patens of bright gold!  
 There's not the smallest orb which thou behold'st,  
 But in his motion like an angel sings,  
     Still quiring to the young-eyed cherubim:  
 Such harmony is in immortal souls;  
 But, whilst this muddy vesture of decay  
     Doth grossly close it in, we cannot hear it.

7. A cheerful man is pre-eminently a useful man. He knows that there is much misery, but that misery is not the rule of life. He sees that in every state people may be cheerful; the lambs skip, birds sing and fly joyously, puppies play, kittens are full of joyance, the whole air is full of careering and rejoicing insects; that everywhere the good outbalances the bad, and that every evil that there is has its compensating balm.

For other selections, see Fobes' "Five-Minute" Series; "Readings," pp. 5, 41, 67, 123, 142, 147, 173, 177, etc.; "Recitations," pp. 61, 70, 92, 111, 116, etc.; "Declamations," First Part, pp. 98, 106, 108, 133, 181, etc.; "Declamations," Second Part, pp. 1, 8, 19, 43, 174, 218, etc.

#### ARTICULATION.

With pleasant quality you will make listeners; but you will soon weary them, unless you make them understand by clear articulation. You have made the organs of articulation elastic by practice of elementary sounds separately and in combination. In combinations you have made syllables, and these syllables make words, words make phrases, phrases make sentences, sentences make up a discourse, address, oration, &c.

**SYLLABLES.** — Every syllable contains a vowel, or its equivalent; as in the following word, which is separated by hyphens into syllables, — in-com-pre-hen-si-ble: you will hear a vowel-sound in each, the last syllable having the sound of *l* as an equivalent.

**WORDS.** — A word may have one or more syllables; and, when it has two or more, one of them will receive slightly more force than the others, as in the word "common." Pronounce it, and you will give more force to "*com*" than "*mon*." This force applied is called accent.

**ACCENT.** — In pronouncing words, you will notice that in

the longest words, even while you make each syllable distinct, there is no perceptible pause until the word is finished. In words of two or three syllables you will find accent as above; but words of four or more syllables have one accented, and perhaps two syllables besides, that receive less force than the accented, but more than the others. Pronounce incomprehensibility. Properly done, you will hear that you give "*bil*" the strongest accent, and "*.om*" and "*hen*" slight accent, but more than the remaining syllables, "*in*," "*pre*," "*si*," "*i*," "*ty*." The accent on "*bil*" is primary accent; and on the "*com*" and "*hen*," secondary accent.

**PHRASES.**—Two or more words make a phrase; and a phrase gives you an idea, perhaps, needing a number of phrases to make complete sense. You should speak phrases just as you would a long word, without perceptible pause, and with more force on prominent words than others. Here is a sentence composed of two phrases: "Fear the Lord, and depart from evil." A poor reading of this would be, "Fear (pause) the Lord, (pause) and depart (pause) from evil." A good reading wou'd be, "Fear the Lord, (pause) and depart from evil."

**EMPHASIS.**—As in words you have primary and secondary accent, so in phrases you have what is known as emphasis. In the sentence just given, the words that had most force were "*Lord*" and "*evil*;" and less force, "*fear*" and "*depart*;" and little or no force, "*the*," "*and*," and "*from*." You may call this primary and secondary emphasis, the primary having, as in accent, most force.

**SENTENCES.**—These phrases, or groups of words somewhat connected in idea, make sentences; and a sentence gives complete sense. As syllables make words, and in words you have an accented syllable; as words make phrases, and in phrases you have an emphatic word: so, in sentences composed of phrases, you have an important phrase; and this important phrase must be impressed upon the mind of the listener more strongly than any other. This is done by slightly added force and a trifle higher pitch; and, as you will readily see, the emphatic word of the important phrase is the emphatic word of the whole sentence. Thus you have the structure of sentences; and, if you proportion your force well, you will not fail to give the meaning correctly. In the following sentence, the phrases are

separated by commas; the emphatic words are in **SMALL CAPITALS**; the secondarily emphatic words are in *Italics*. First understand what the sentence means, then speak it as you would in earnest conversation, and you will be likely to give it correctly.

"We **ALL** of us, in a great *measure*, create our own **HAPPINESS**, which is not *half* so much *dependent* upon **SCENES** and **CIRCUMSTANCES** as most *people* are apt to **IMAGINE**."

In this sentence the important phrase is, "create our own happiness;" and the other phrases must be and are, by a good reader, subordinated to this one. This subordination of phrases to the principal one is made by lowering the pitch slightly, and lessening the force slightly on the subordinate phrases. It is naturally done if you'll talk the sentence understandingly.

In the following sentences,—

1st, Sound each element of a word separately.

2d, Pronounce each word separately, with proper accent, being careful to give each element correctly.

3d, Read in phrases, remembering that each phrase should be pronounced as a long word, without pause, and with emphasis.

4th, Read in sentences, subordinating all other phrases to the principal phrase.

1. When sorrows come, they come not single spies,  
But in battalions.

2. There's such divinity doth hedge a king,  
That treason can but keep to what it would,  
Acts little of his will.

3. Grandfather is old. His back, also, is bent. In the street he sees crowds of men looking dreadfully young, and walking dreadfully swift. He wonders where all the old folks are. Once, when a boy, he could not find people young enough for him, and sidled up to any young stranger he met on Sundays, wondering why God made the world so old. Now he goes to Commencement to see his grandsons take their degree, and is astonished at the youth of the audience. "This is new," he says: "it did not use to be so fifty years before."

1. Press on ! surmount the rocky steeps;  
Climb boldly o'er the torrent's arch :  
He fails alone who feebly creeps ;  
He wins who dares the hero's march.
5. Where I have come, great clerks have purposed  
To greet me with premeditated welcomes ;  
Where I have seen them shiver and look pale,  
Make periods in the midst of sentences,  
Throttle their practised accent in their fears,  
And, in conclusion, dumbly have broke off,  
Not paying me a welcome, trust me, sweet,  
Out of this silence yet I picked a welcome ;  
And in the modesty of fearful duty  
I read as much as from the rattling tongue  
Of saucy and audacious eloquence.
6. Be not lulled, my countrymen, with vain imaginations  
or idle fancies. To hope for the protection of Heaven, without  
doing our duty, and exerting ourselves as becomes men,  
is to mock the Deity. Wherefore had man his reason, if it  
were not to direct him ? wherefore his strength, if it be not  
his protection ? To banish folly and luxury, correct vice  
and immorality, and stand immovable in the freedom in  
which we are free indeed, is eminently the duty of each  
individual at this day. When this is done, we may ration-  
ally hope for an answer to our prayers — for the whole  
counsel of God, and the invincible armor of the Almighty.
7. The quality of mercy is not strained :  
It droppeth as the gentle rain from heaven  
Upon the place beneath. It is twice blessed, —  
It blesseth him that gives, and him that takes.  
'Tis mightiest in the mightiest : it becomes  
The throned monarch better than his crown :  
His sceptre shows the force of temporal power,  
The attribute to awe and majesty.  
Wherein doth sit the dread and fear of kings.  
But mercy is above this sceptred sway :  
It is enthroned in the hearts of kings ;  
It is an attribute to God himself ;  
And earthly power doth then show likkest God's  
When mercy seasons justice.

## FULNESS AND POWER.

Fulness of voice is necessary, that, when you are speaking in a large hall, your voice may be powerful. Most persons could make themselves heard, and, with good articulation, understood; but yet they would lack power, because the voice wants fulness. The extracts given below will suggest to you the necessity of a full voice to express them well. Observe these directions in trying to get a full, energetic tone :—

- 1st, Correct speaker's position, take active chest, and keep it.
- 2d, Take full breath, breathe often, and control it. (See "Holding Breath.")
- 3d, Articulate perfectly.
- 4th, Use conversational and lower tones of the voice.
- 5th, Fix the mind on some distant spot, and speak as if you wished to make some one hear at that point.
- 6th, Remember to be very energetic, and yet have it seem to a looker-on or listener to be done without the slightest effort.

1. O'Brien's voice is hoarse with joy, as, halting, he commands,  
"Fix bay'nets — charge!" Like mountain storm  
rush on these fiery bands.  
On Fontenoy, on Fontenoy! hark to that fierce huzza!  
"Revenge! remember Limerick! dash down the Sas-  
senagh!"  
Like lions leaping at a fold when mad with hunger's  
pang,  
Right up against the English line the Irish exiles  
sprang.  
The English strove with desperate strength, paused,  
rallied, staggered, fled:  
The green hill-side is matted close with dying and  
with dead.  
On Fontenoy, on Fontenoy, like eagles in the sun,  
With bloody plumes the Irish stand: the field is  
fought and won.

2. Thou too sail on, O Ship of State !  
 Sail on, O Union strong and great !  
 Humanity, with all its fears,  
 With all its hopes of future years,  
 Is hanging breathless on thy fate.  
 We know what master laid thy keel,  
 What workmen wrought thy ribs of steel,  
 Who made each mast and sail and rope,  
 What anvils rang, what hammers beat,  
 In what a forge and what a heat  
 Were shaped the anchors of thy hope.
3. Oh ! young Lochinvar is come out of the west :  
 Through all the wide border his steed was the best ;  
 And, save his good broad-sword, he weapon had none ;  
 He rode all unarmed, and he rode all alone.  
 So faithful in love, and so dauntless in war,  
 There never was knight like the young Lochinvar.
4. One song employs all nations: and all cry,  
 "Worthy the Lainb, for he was slain for us!"  
 The dwellers in the vales and on the rocks  
 Shout to each other; and the mountain-tops  
 From distant mountains catch the flying joy;  
 Till, nation after nation taught the strain,  
 Earth rolls the rapturous hosanna round.
5. "But I defy him! — let him come!"  
 Down rang the massy cup,  
 While from its sheath the ready blade  
 Came flashing half way up;  
 And, with the black and heavy plumes  
 Scarce trembling on his head,  
 There, in his dark, carved, oaken chair,  
 Old Rudiger sat — dead !
6. All hail to our glorious ensign ! Courage to the heart,  
 and strength to the hand, to which in all time it shall be  
 intrusted ! May it ever wave in honor, in unsullied glory,  
 and patriotic hope, on the dome of the capitol, on the coun-  
 try's stronghold, on the entented plain, on the wave-rocked  
 topinast !

7. Rejoice, ~~ye~~ men of Angiers! ring your bells!  
 King John, your king and England's, doth approach,  
 Commander of this hot malicious day!  
 Their armors that marched hence so silver bright  
 Hither return all gilt with Frenchmen's blood ;  
 There stuck no plume in any English crest  
 That is removèd by a staff of France ;  
 Our colors do return in those same hands  
 That did display them when we first marched forth ;  
 And, like a jolly troop of huntsmen, come  
 Our lusty English, all with purpled hands  
 Dyed in the dying slaughter of their foes.

## INFLECTION.

Inflection is a slide of voice, either up or down in pitch, or both, on the accented syllable of a word. You have learned in previous pages what kinds there are. Major inflections express strength : minor express weakness.

Rising inflections refer to something to come that shall complete the sense. If you speak a phrase that needs another to complete its meaning, you will use a rising inflection to connect them. If you defer to another's will, opinion, or knowledge, in what you say, you will use a rising inflection. If you speak of two or more things, thinking of them as a whole, and not separately, you use a rising inflection.

Falling inflections are used when a phrase or sentence is complete in itself. If you state your own will, opinion, or knowledge, you will use falling inflection. If you speak of two or more things separately, wishing to make each one by itself distinct in the hearer's mind, you will use falling inflections.

Circumflex inflections, being composed of rising and falling inflections combined, are doubtful in meaning; for if rising means one thing, and falling means another, a combination must mean doubt. It expresses irony, sarcasm, &c.

Monotone is a varying of inflection within very narrow limits, and comes as near to chanting as the voice can, and still retain the expressiveness of inflection in speech. It expresses any slow-moving emotions, as grandeur, awe, solemnity, &c.

Practise the short extracts under each head until you are sure you give the right inflection in the right place.

## MAJOR RISING INFLECTION.

1. Would the influence of the Bible, even if it were not the record of a divine revelation, be to render princes more tyrannical, or subjects more ungovernable ; the rich more insolent, or the poor more disorderly ? Would it make worse parents or children, husbands or wives, masters or servants, friends or neighbors ?

2. But why pause here ? Is so much ambition praiseworthy, and more criminal ? Is it fixed in nature that the limits of this empire should be Egypt on the one hand, the Hellespont and Euxine on the other ? Were not Suez and Armenia more natural limits ? Or hath empire no natural limit, but is broad as the genius that can devise, and the power that can win ?

3. Shine they for aught but earth,  
 These silent stars ?  
 And, when they sprang to birth,  
 Who broke the bars  
 And let their radiance out  
 To kindle space,  
 When rang God's morning shout  
 O'er the glad race ?  
 Are they all desolate,  
 These silent stars ;  
 Hung in their spheres by fate,  
 Which nothing mars ?  
 Or are they guards of God,  
 Shining in prayer,  
 On the same path they've trod  
 Since light was there ?

## MAJOR FALLING INFLECTIONS.

1. Stand up erect ! Thou hast the form  
 And likeness of thy God : who more ?  
 A soul as dauntless mid the storm  
 Of daily life, a heart as warm  
 And pure, as breast e'er wore.

2. Make yourself nests of pleasant thoughts. None of us yet know, for none of us have been taught in early youth, what fair palaces we may build of beautiful thoughts, proof against all adversity. Bright fancies, satisfied memories, noble histories, faithful sayings, treasure-houses of precious and restful thoughts, which care cannot disturb, nor pain make gloomy, nor poverty take away from us—houses built without hands, for our souls to live in.

3. Mahomet still lives in his practical and disastrous influence in the East. Napoleon still is France, and France is almost Napoleon. Martin Luther's dead dust sleeps at Wittenberg; but Martin Luther's accents still ring through the churches of Christendom. Shakspeare, Byron, and Milton, all live in their influence,—for good or evil. The apostle from his chair, the minister from his pulpit, the martyr from his flame-shroud, the statesman from his cabinet, the soldier in the field, the sailor on the deck, who all have passed away to their graves, still live in the practical deeds that they did, in the lives they lived, and in the powerful lessons that they left behind them.

#### MINOR RISING INFLECTIONS.

1 “Let me see him once before he dies ? Let me hear his voice once more ? I entreat you, let me enter.”

2. Stay, lady, stay, for mercy's sake,  
 And hear a helpless orphan's tale !  
 Ah ! sure my looks must pity wake :  
 'Tis want that makes my cheek so pale.  
 Yet I was once a mother's pride,  
 And my brave father's hope and joy ;  
 But in the Nile's proud fight he died,  
 And I am now an orphan-boy.

3. They answer, “ Who is God that he should hear us  
 While the rushing of the iron wheels is stirred ?  
 When we sob aloud, the human creatures near us  
 Pass by, hearing not, or answer not a word.  
 Is it likely God, with angels singing round him.  
 Hears our weeping, any more ? ”

## MINOR FALLING INFLECTIONS.

1. God forbid that we should outlive the love of our children ! Rather let us die while their hearts are a part of our own, that our grave may be watered with their tears, and our love linked with their hopes of heaven.

2. Her suffering ended with the day ;  
 Yet lived she at its close,  
 And breathed the long, long night away  
 In statue-like repose.

But, when the sun in all his state  
 Illumed the eastern skies,  
 She passed through glory's morning-gate,  
 And walked in paradise.

3. Father cardinal, I have heard you say  
 That we shall see and know our friends in heaven.  
 If that be true, I shall see my boy again ;  
 For since the birth of Cain, the first male child,  
 To him that did but yesterday suspire,  
 There was not such a gracious creature born.  
 But now will canker-sorrow eat my bud,  
 And chase the native beauty from his cheek ;  
 And he will look as hollow as a ghost,  
 As dim and meagre as an ague's fit :  
 And so he'll die ; and, rising so again,  
 When I shall meet him in the court of heaven  
 I shall not know him : therefore never, never  
 Must I behold my pretty Arthur more.

## CIRCUMFLEX INFLECTION.

1. Were I in England now (as once I was), and had but this fish painted, not a holiday-fool there but would give a piece of silver. There would this monster make a man : any strange beast there makes a man. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.

2. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages

princes' palaces. It is a good divine that follows his own instructions. I can easier teach twenty what were good to be done than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood; but a hot temper leaps over a cold decree: such a hare is madness the youth to skip o'er the meshes of good counsel the cripple.

3. "Hold, there!" the other quick replies:

"'Tis green: I saw it with these eyes,  
As late with open mouth it lay,  
And warmed it in the sunny ray.  
Stretched at its ease, the beast I viewed,  
And saw it eat the air for food."

"I've seen it, sir, as well as you,  
And must again affirm it blue:  
At leisure I the beast surveyed,  
Extended in the cooling shade."

"'Tis green, 'tis green, sir, I assure ye!"  
"Green!" cries the other in a fury:  
"Why, sir! d'ye think I've lost my eyes?"  
"'Twere no great loss," the friend replies;  
"For, if they always serve you thus,  
You'll find them of but little use."

MONOTONE.

1. When for me the silent oar  
Parts the Silent River,  
And I stand upon the shore  
Of the strange Forever,  
Shall I miss the loved and known?  
Shall I vainly seek mine own?

2. Ye golden lamps of heaven, farewell, with all your  
feeble light!  
Farewell, thou ever-changing moon, pale empress of  
the night!  
And thou, effulgent orb of day, in brighter flames  
arrayed,  
My soul, which springs beyond thy sphere, no more  
demands thy aid.  
Ye stars are but the shining dust of my divine abode,  
The pavement of those heavenly courts where I shall  
reign with God.

5. Father of earth and heaven, I call thy name!  
 Round me the smoke and shout of battle roll ;  
 My eyes are dazzled with the rustling flame :  
 Father, sustain an untried soldier's soul.  
 Or life or death, whatever be the goal  
 That crowns or closes round this struggling hour,  
 Thou know'st, if ever from my spirit stole  
 One deeper prayer, 'twas that no cloud might lower  
 On my young fane. Oh, hear, God of eternal power!

## PITCH.

The general pitch of voice varies with the emotion. Some feelings we are prompted to express in the high tones, as joy; some in the lower tones, as awe: but, without practice, very few have command of the higher and lower tones; and, when they attempt to read, they cannot give the requisite variety to make it expressive. It is important that these exercises should be studied until you can as easily read in your highest and lowest tones as in your natural conversational or middle tones.

In high pitch, read in as high pitch as you can, and at the same time keep the tone pure, and you will find your voice gradually gain in compass.

In middle pitch, read in your conversational tone, with earnestness.

In low pitch, read somewhat lower than middle pitch, and make as full a tone as you can.

In very low pitch, read as low in pitch as you can with ease, and do not try to make it loud or full until you have had considerable practice. Don't pinch or strain the throat: if you do, the quality will be bad.

## HIGH PITCH.

1. Merrily swinging on brier and weed,  
 Near to the nest of his little dame,  
 Over the mountain-side or mead,  
 Robert of Lincoln is telling his name,—  
     Bob-o-link, bob-o-link,  
     Spink, spank, spink !  
 Snug and safe is that nest of ours  
 Hidden among the summer flowers:  
     Chee, chee, chee !

2. Oh ! did you see him riding down,  
And riding down, while all the town  
Came out to see, came out to see,  
And all the bells rang mad with glee ?
- Oh ! did you hear those bells ring out,  
The bells ring out, the people shout ?  
And did you hear that cheer on cheer  
That over all the bells rang clear ?
3. I am that merry wanderer of the night :  
I jest to Oberon, and make him smile,  
When I, a fat and bean-fed horse, beguile,  
Neighing in likeness of a silly foal.  
And sometimes lurk I in a gossip's bowl,  
In very likeness of a roasted crab ;  
And, when she drinks, against her lips I bob,  
And on her withered dew-lap pour the ale.

## MIDDLE PITCH.

1. The honey-bee that wanders all day long  
The field, the woodland, and the garden o'er,  
To gather in his fragrant winter-store,  
Humming in calm content his quiet song,  
Sucks not alone the rose's glowing breast,  
The lily's dainty cup, the violet's lips ;  
But from all rank and noisome weeds he sips  
The single drop of sweetness ever pressed  
Within the poison chalice. Thus, if we  
Seek only to draw forth the hidden sweet  
In all the varied human flowers we meet  
In the wide garden of Humanity,  
And, like the bee, if home the spoil we bear,  
Hived in our hearts, it turns to nectar there.

2. Now the laughing, jolly Spring began to show her buxom face in the bright morning. The buds began slowly to expand their close winter folds, the dark and melancholy woods to assume an almost imperceptible purple tint; and here and there a little chirping blue-bird hopped about the orchards. Strips of fresh green appeared along the brooks, now released from their icy fetters; and nests of little

variegated flowers, nameless, yet richly deserving a name, sprang up in the sheltered recesses of the leafless woods.

3. I know, the more one sickens, the worse at ease he is, and that he that wants money, means, and content, is without three good friends; that the property of rain is to wet, and fire to burn; that good pasture makes fat sheep, and that a great cause of the night is lack of the sun; that he that hath learned no wit by nature or art may complain of good breeding, or comes of a very dull kindred.

## LOW PITCH.

1. Mid the flower-wreathed tombs I stand,  
Bearing lilies in my hand.  
Comrades, in what soldier-grave  
Sleeps the bravest of the brave ?

Is it he who sank to rest  
With his colors round his breast ?  
Friendship makes his tomb a shrine :  
Garlands veil it ; ask not mine.

2. God, thou art merciful. The wintry storm,  
The cloud that pours the thunder from its womb,  
But show the sterner grandeur of thy form.  
The lightnings glancing through the midnight gloom,  
To Faith's raised eye as calm, as lovely, come  
As splendors of the autumnal evening star,  
As roses shaken by the breeze's plume,  
When like cool incense comes the dewy air,  
And on the golden wave the sunset burns afar.
3. O thou Eternal One ! whose presence bright  
All space doth occupy, all motion guide ;  
Unchanged through Time's all-devastating flight ;  
Thou only God ! — there is no God beside !  
Being above all beings ! Three-in-one !  
Whom none can comprehend, and none explore ;  
Who fill'st existence with Thyself alone ;  
Embracing all, supporting, ruling o'er ;  
Being whom we call God, and know no more !

## VERY LOW PITCH.

1. When in the silent night all earth lies hushed  
In slumber; when the glorious stars shine out,  
Each star a sun, each sun a central light  
Of some fair system, ever wheeling on  
In one unbroken round, and that again  
Revolving round another sun; while all,  
Suns, stars, and systems, proudly roll along  
In one majestic, ever-onward course,  
In space uncircumscribed and limitless,—  
Oh! think you then the undebased soul  
Can calmly give itself to sleep,—to rest?
2. Go stand upon the heights at Niagara, and listen in  
awe-struck silence to that boldest, most earnest and elo-  
quent, of all Nature's orators! And what is Niagara, with  
its plunging waters and its mighty roar, but the oracle of  
God, the whisper of His voice who is revealed in the Bible  
as sitting above the water-floods forever?
3. The drums are all muffled; the bugles are still;  
There's a pause in the valley, a halt on the hill;  
And the bearers of standards swerve back with a thrill  
Where the sheaves of the dead bar the way:  
For a great field is reaped, heaven's garners to fill;  
And stern Death holds his harvest to-day.

## QUALITY.

As there are all kinds and qualities of emotions, so there are all kinds and qualities of voice to express them. The shade and varieties of these qualities are as infinite in number as the emotions they express. We need, however, in practice, to make but four general divisions,—whisper, aspirate, pure, and rotund. The whisper expresses secrecy, fear, and like emotions. It is seldom required in reading, as the aspirate is expressive of the same, and you would be likely to use that instead of whisper. You should practise the whisper until you can make it very clear, and free from all impurity, or sound of throat, and full, so as to be heard at a distance. In both whisper and aspirate leave the throat free and open; and be energetic, remembering that force is

made by control of muscles at the waist, and not by effort of throat or mouth. The clearer you can make a whisper, the better quality you can make in pure and oretund. Pure tone or quality is sound made with no disagreeable quality being heard; and is the same as pleasant quality, spoken of as being necessary to make listeners. Pure quality is made with ease, with no waste of breath, and is used for expression of agreeable feelings. Oretund is a magnified, pure tone, and adds richness and power to the voice in speech. It is the expression of intense feelings, usually slow in movement, as grandeur, sublimity, awe, &c. It can only be obtained by much practice and much patience, allowing the voice to grow in fulness, as it will in time, if practice continues.

## WHISPER.

1. Deep stillness fell on all around :  
Through that dense crowd was heard no sound  
Of step or word.
2. How dark it is! I cannot seem to see  
The faces of my flock. Is that the sea  
That murmurs so? or is it weeping? Hush,  
My little children! God so loved the world,  
He gave his Son : so love ye one another.  
Love God and man. Amen!
3. Hush! 'tis a holy hour! The quiet room  
Seems like a temple; while yon soft lamp sheds  
A faint and starry radiance through the gloom  
And the sweet stillness down on bright young heads,  
With all their clustering locks untouched by care,  
And bowed, as flowers are bowed with night, in prayer

## ASPIRATE.

1. Hush! draw the curtain,— so!  
She is dead, quite dead, you see.  
Poor little lady! She lies  
With the light gone out of her eyes;  
But her features still wear that soft,  
Gray, meditative expression  
Which you must have noticed oft.

2. Lord of the winds ! I feel thee nigh ;  
 I know thy breath in the burning sky ;  
 And I wait with a thrill in every vein  
 For the coming of the hurricane.  
 And, lo ! on the wing of the heavy gales,  
 Through the boundless arch of heaven, he sails :  
 Silent and slow, and terribly strong,  
 The mighty shadow is borne along,  
 Like the dark eternity to come ;  
 While the world below, dismayed and dumb,  
 Through the calm of the thick hot atmosphere  
 Looks up at its gloomy folds with fear.
3. 'Tis midnight's holy hour ; and silence now  
 Is brooding like a gentle spirit o'er  
 The still and pulseless world. Hark ! on the winds  
 The bell's deep tones are swelling : 'tis the knell  
 Of the departed year. No funeral train  
 Is sweeping past : yet on the stream and wood,  
 With melancholy light, the moonbeams rest  
 Like a pale, spotless shroud ; the air is stirred  
 As by a mourner's sigh ; and on yon cloud,  
 That floats so still and placidly through heaven,  
 The spirits of the seasons seem to stand, —  
 Young Spring, bright Summer, Autumn's solemn form,  
 And Winter with its aged locks, — and breathe,  
 In mournful cadences that come abroad  
 Like the far wind-harp's wild and touching wail,  
 A melancholy dirge o'er the dead year,  
 Gone from the earth forever.

## PURE.

1. Your voiceless lips, O flowers ! are living preachers,  
   Each cup a pulpit, and each leaf a book,  
   Supplying to my fancy numerous teachers  
     In loneliest nook.
2. Ring out, wild bells, to the wild sky,  
   The flying cloud, the frosty light ;  
   The year is dying in the night :  
     Ring out, wild bells, and let him die.

Ring out the old ; ring in the new ;  
 Ring, happy bells, across the snow :  
 The year is going ; let him go :  
 Ring out the false, ring in the true.

3. Was it the chime of a tiny bell  
 That came so sweet to my dreaming ear,  
 Like the silvery tones of a fairy's shell,  
 That he winds on the beach, so mellow and clear,  
 When the winds and the waves lie together asleep,  
 And the moon and the fairy are watching the deep, —  
 She dispensing her silvery light,  
 And he his notes as silvery quite, —  
 While the boatman listens, and ships his oar,  
 To catch the music that comes from the shore ?  
 Hark ! the notes on my ear that play  
 Are set to words : as they float, they say,  
 " Passing away, passing away ! "

## OROTUND.

1. Approach and behold while I lift from his sepulchre  
 its covering. Ye admirers of his greatness, ye emulous of  
 his talents and his fame, approach, and behold him now.  
 How pale! how silent! No martial bands admire the adroitness  
 of his movements, no fascinating throng weep and melt  
 and tremble at his eloquence. Amazing change ! A shroud,  
 a coffin, a narrow subterraneous cabin, — this is all that now  
 remains of Hamilton. And is this all that remains of him ?  
 During a life so transitory, what lasting monument, then,  
 can our fondest hopes erect !

2.                                   A seraph by the throne  
 In the full glory stood. With eager hand  
 He smote the golden harp-strings, till a flood  
 Of harmony on the celestial air  
 Welled forth unceasing : then with a great voice  
 He sang the " Holy, holy, evermore,  
 Lord God Almighty !" and the eternal courts  
 Thrilled with the rapture ; and the hierarchies,  
 Angel and rapt archangel, throbbed and burned  
 With vehement adoration. Higher yet

Rose the majestic anthem without pause, —  
 Higher, with rich magnificence of sound,  
 To its full strength ; and still the infinite heavens  
 Rang with the " Holy, holy, evermore!"

3. God, thou art mighty. At thy footstool bound,  
 Lie, gazing to thee, Chance and Life and Death.  
 Nor in the angel-circle flaming round,  
 Nor in the million worlds that blaze beneath,  
 Is one that can withstand thy wrath's hot breath.  
 Woe in thy frown ; in thy smile victory.  
 Hear my last prayer. I ask no mortal wreath :  
 Let but these eyes my rescued country see ;  
 Then take my spirit, All-Omnipotent, to thee.

For examples of pure tone, see Fobes' " Five-Minute " Series. " Readings," pp. 5, 85, 92, 123, 129, 134, 147, 151, 154; " Recitations," pp. 65, 70, 83, 92, 108, 116, 156.

For orotund, " Readings," pp. 25, 73, 89, 104, 190; " Recitations," pp. 13, 77, 78, 103, 131, 154, and many selections in " Declamation," First and Second Parts.

#### MOVEMENT.

By different emotions you are prompted to speak words in quick or slow utterance, as in joy or anger you would be prompted to utter words quickly ; while in majesty, sublimity, awe, you would speak slowly. You should practise movement, that you may be able to read rapidly and with perfect articulation, and also to read slowly with proper phrasing. In quick movement, read as fast as you can with proper articulation, phrasing, and emphasis. In moderate movement, read as in ordinary earnest conversation. In slow and very slow movement, phrase well, as in these the emphatic words have the longest time given to them, the secondarily emphatic ones less time, and the connecting words the least time ; and it is a great art to proportion them rightly. If you do not do the latter, you will drawl.

#### QUICK MOVEMENT.

1. Boot, saddle, to horse, and away !  
 Rescue my castle before the hot day  
 Brightens to blue from its silvery gray :  
 Boot, saddle, to horse, and away !

2. But hark ! above the beating of the storm  
 Peals on the startled ear the fire-alarm.  
 Yon gloomy heaven's afame with sudden light ;  
 And heart-beats quicken with a strange affright.  
 From tranquil slumber springs, at duty's call,  
 The ready friend no danger can appall :  
 Fierce for the conflict, sturdy, true, and brave,  
 He hurries forth to battle and to save.
3. After him came, spurring hard,  
 A gentleman almost forespent with speed.  
 That stopped by me to breathe his bloodied horse.  
 He asked the way to Chester; and of him  
 I did demand what news from Shrewsbury.  
 He told me that rebellion had bad luck,  
 And that young Harry Percy's spur was cold :  
 With that he gave his able horse the head,  
 And, bending forward, struck his armed heels  
 Against the panting sides of his poor jade  
 Up to the rowel-head ; and, starting so,  
 He seemed, in running, to devour the way,  
 Staying no longer question.

## MODERATE MOVEMENT.

1. Yes, Tom's the best fellow that ever you knew.  
 Just listen to this : —  
 When the old mill took fire, and the flooring fell  
 through,  
 And I with it, helpless there, full in my view  
 What do you think my eyes saw through the fire,  
 That crept along, crept along, nigher and nigher,  
 But Robin, my baby-boy, laughing to see  
 The shining ? He must have come there after me,  
 Troddled alone from the cottage.

2. Oratory, as it consists in the expression of the countenance, graces of attitude and motion, and intonation of voice, although it is altogether superficial and ornamental, will always command admiration ; yet it deserves little veneration. Flashes of wit, coruscations of imagination, and gay pictures, — what are they ? Strict truth, rapid reason, and pure integrity, are the only essential ingredients in oratory. I flatter myself that Demosthenes, by his "action. action. action," meant to express the same opinion.

3. Waken, voice of the land's devotion!  
 Spirit of freedom, awaken all!  
 Ring, ye shores, to the song of ocean!  
 Rivers, answer! and, mountains, call!  
 The golden day has come:  
 Let every tongue be dumb  
 That sounded its malice, or murmured its fears.  
 She hath won her story;  
 She wears her glory:  
 We crown her the land of a hundred years!

## SLOW MOVEMENT.

1. Within this sober realm of leafless trees  
 The russet year inhaled the dreamy air,  
 Like some tanned reaper in his hour of ease  
 When all the fields are lying brown and bare.
2. As some tall cliff that lifts its awful form,  
 Swells from the vale, and midway leaves the storm,  
 Though round its breast the rolling clouds are spread,  
 Eternal sunshine settles on its head.
3. Father, guide me! Day declines;  
 Hollow winds are in the pines;  
 Darkly waves each giant bough  
 O'er the sky's last crimson glow;  
 Hushed is now the convent's bell,  
 Which erewhile, with breezy swell,  
 From the purple mountains bore  
 Greeting to the sunset shore;  
 Now the sailor's vesper-hymn  
 Dies away.  
 Father, in the forest dim  
 Be my stay!

## VERY SLOW MOVEMENT.

1. Toll, toll, toll,  
 Thou bell by billows swung!  
 And night and day thy warning words  
 Repeat with mournful tongue!  
 Toll for the queenly boat  
 Wrecked on yon rocky shore:  
 Seaweed is in her palace-halls;  
 She rides the surge no more.

2. Now o'er the drowsy earth still night prevails;  
 Calm sleep the mountain-tops and shady vales,  
 The rugged cliffs and hollow glens.  
 The wild beasts slumber in their dens,  
 The cattle on the hill. Deep in the sea  
 The countless finny race and monster brood  
 Tranquil repose. Even the busy bee  
 Forgets her daily toil. The silent wood  
 No more with noisy form of insect rings;  
 And all the feathered tribes, by gentle sleep subdued,  
 Roost in the glade, and hang their drooping wings.
3. My Father, God, lead on !  
 Calmly I follow where thy guiding hand  
 Directs my steps. I would not trembling stand,  
 Though all before the way  
 Is dark as night : I stay  
 My soul on thee, and say,  
 Father, I trust thy love : lead on !

#### FORCE.

Every emotion which you have you feel more or less intensely, and that intensity is expressed through the force of the voice. The degree of force with which you speak will be according to the degree of intensity of emotion; and even in the gentlest tone you can express as forcibly as in the loudest. According to your strength of body and mind, and intensity of feeling, you have been accustomed to express in a strong or feeble voice. Force needs to be practised to enable you to fill a large hall with your gentlest tone, and to make very loud tones without straining of throat. In gentle force, sustain the breath well, as in fulness and power, observing directions there given; and make your tone soft and pure. In moderate force, be as energetic as in earnest conversation. In loud and very loud force, observe directions under "Fulness and Power."

#### GENTLE FORCE.

1. A noise as of a hidden brook  
 In the leafy month of June,  
 That to the sleeping woods all night  
 Singeth a quiet tune.

2. O blithe new-comer! I have heard,  
I hear thee, and rejoice:  
O cuckoo! shall I call thee bird,  
Or but a wandering voice?

Thrice welcome, darling of the spring!  
Even yet thou art to me  
No bird, but an invisible thing,  
A voice, a mystery.

3. Around this lovely valley rise  
The purple hills of Paradise;  
Oh! softly on yon banks of haze  
Her rosy face the Summer lays;  
Becalmed along the azure sky  
The argosies of Cloud-land lie,  
Whose shores, with many a shining rift,  
Far off their pearl-white peaks uplift.

#### MODERATE FORCE.

1. Robert of Lincoln is gayly dressed,  
Wearing a bright black wedding-coat:  
White are his shoulders, and white his crest.  
Hear him call, in his merry note,  
Bob-o-link, bob-o-link,  
Spink, spank, spink!  
Look, what a nice new coat is mine!  
Sure there was never a bird so fine.  
Chee, chee, chee!

2. O young men and women! there is no picture of ideal excellence of manhood and womanhood that I ever draw that seems too high, too beautiful, for your young hearts. What aspirations there are for the good, the true, the fair, and the holy! The instinctive affections—how beautiful they are, with all their purple prophecy of new homes and generations of immortals that are yet to be! The high instincts of reason, of conscience, of love, of religion,—how beautiful and grand they are in the young heart!

3. She was a darling little thing :  
I worshipped her outright.  
When in my arms she smiling lay;  
When on my knees she climbed in play;

When round my neck her arms would cling,  
 As crooning songs I used to sing;  
 When on my back she gayly rode,  
 Then strong beneath its precious load;  
 When at my side, in suminer days,  
 She gambolled in her childish plays;  
 When, throughout all the after-years,  
 I watched with trembling hopes and fears  
 The infant to a woman grow,—  
 I worshipped then, as I do now,  
 My life's delight.

## LOUD FORCE.

1. Hark to the bugle's roundelay!  
 Boot and saddle! Up and away!  
 Mount and ride as ye ne'er rode before;  
 Spur till your horses' flanks run gore;  
 Ride for the sake of human lives;  
 Ride as ye would were your sisters and wives  
 Cowering under their scalping-knives.  
 Boot and saddle! Away, away!
2. News of battle! news of battle!  
 Hark! 'tis ringing down the street,  
 And the archways and the pavement  
 Bear the clang of hurrying feet.  
 News of battle!—who hath brought it?  
 News of triumph!—who should bring  
 Tidings from our noble army,  
 Greetings from our gallant king!
3. And, lo! from the assembled crowd  
 There rose a shout, prolonged and loud,  
 That to the ocean seemed to say,  
 "Take her, O bridegroom old and gray!  
 Take her to thy protecting arms,  
 With all her youth and all her charms."

## VERY LOUD FORCE.

1. "Now, men! now is your time!"  
 "Make ready! take aim! fire!"

2. Up the hillside, down the glen,  
Rouse the sleeping citizen,  
Summon out the might of men!  
Clang the bells in all your spires!  
On the gray hills of your sires  
Fling to heaven your signal-fires!  
Oh, for God and Duty stand,  
Heart to heart, and hand to hand,  
Round the old graves of your land!
3. Now for the fight! now for the cannon-peal!  
Forward, through blood and toil and cloud and fire!  
Glorious the shout, the shock, the crash of steel,  
The volley's roll, the rocket's blasting spire!  
They shake; like broken waves their squares retire.  
On them, hussars! Now give them rein and heel!  
Think of the orphaned child, the murdered sire!  
Earth cries for blood. In thunder on them wheel!  
This hour to Europe's fate shall set the triumph seal.

#### STRESS.

In expressing your emotions, the voice is ejected in various ways; perhaps in a jerky or trembling or flowing manner, as may be, depending on the kind of emotion you feel. This is called "Stress;" and you have learned how, mechanically, to make it. Radical Stress is used when you try to impress upon others your exact meaning. Practise it with that thought in your mind. Median Stress is used in appeal to the best affections, and expresses agreeable emotions. The swell comes on emphatic words. Terminal Stress is used in expressions of anger, petulance, impatience, and the like. Thorough Stress is used in calling to persons at a long distance, but has little place in expression. It is frequently substituted by bad readers or speakers for Median or Terminal Stress. Compound Stress is used in strong passion; and being a compound of Radical and Terminal Stress, and used with circumflex inflections, it combines the meaning of them all, as sarcasm, irony, &c., mixed with anger, impatience, doubt, &c. Tremolo Stress is used in excessive emotion; as joy, anger, sorrow, in excess, would cause the voice to tremble. You should practise this in order to avoid it, as, when Tremolo does not

proceed from real excess of feeling, it has a very ludicrous effect. Practise the following exercises by thinking and feeling the idea and emotion.

## RADICAL STRESS.

1. Hark, hark! the lark sings mid the silvery blue:  
Behold her flight, proud man, and lowly bow.
2. There is the act of utterance, a condition that exists between you and myself. I speak, and you hear; but how? The words issue from my lips, and reach your ears, but what are those words? Volumes of force communicated to the atmosphere, whose elastic waves carry them to fine recipients in your own organism. But still I ask, How? How is it that these volumes of sound should convey articulate meaning, and carry ideas from my mind into your own?

3. I call upon you, fathers, by the shades of your ancestors, by the dear ashes which repose in this precious soil, by all you are and all you hope to be, — resist every object of disunion; resist every encroachment upon your liberties; resist every attempt to fetter your consciences, or smother your public schools, or extinguish your system of public instruction.

## MEDIAN STRESS. .

1. The earth is the Lord's, and the fulness thereof;  
The world, and they that dwell therein:  
For he hath founded it upon the seas,  
And established it upon the floods.

2. Oh divine, oh delightful legacy of a spotless reputation! Rich is the inheritance it leaves; pious the example it testifies; pure, precious, and imperishable the hope which it inspires. Can there be conceived a more atrocious injury than to filch from its possessor this inestimable benefit; to rob society of its charm, and solitude of its solace; not only to outlaw life, but to attaint death, converting the very grave, the refuge of the sufferer, into the gate of infamy and of shame?

3. How sleep the brave who sink to rest  
With all their country's wishes blest!

When Spring, with dewy fingers cold,  
 Returns to deck their hallowed mould,  
 It there shall dress a sweeter sod  
 Than blooming Fancy ever trod.  
 By fairy hands their knell is rung;  
 By forms unseen their dirge is sung:  
 There Honor walks, a pilgrim gray,  
 To deck the turf that wraps their clay;  
 And Freedom shall a while repair  
 To dwell a weeping hermit there.

## TERMINAL STRESS.

1. I'll have my bond; I will not hear thee speak:  
 I'll have my bond; and therefore speak no more:  
 I'll not be made a soft and dull-eyed fool,  
 To shake the head, relent, and sigh, and yield  
 To Christian intercessors.
2. Nor sleep nor sanctuary,  
 Being naked, sick, nor fane nor capitol,  
 The prayers of priests, nor times of sacrifice,  
 Embarkments all of fury, shall lift up  
 Their rotten privilege and custom 'gainst  
 My hate to Marcus: where I find him, were it  
 At home upon my brother's guard, — even there,  
 Against the hospitable cannon, would I  
 Wash my fierce hand in his heart
3. A plague upon them! Wherfore should I curse them?  
 Would curses kill, as doth the mandrake's groan.  
 I would invent as bitter-searching terms.  
 As curst, as harsh, and horrible to hear,  
 Delivered strongly through my fix'd teeth,  
 With full as many signs of deadly hate,  
 As lean-faced Envy in her loathsome cave:  
 My tongue should stumble in mine earnest words;  
 Mine eyes should sparkle like the beaten flint;  
 My hair be fixed on end, as one distract;  
 Ay, every joint should seem to curse and ban;  
 And even now my burdened heart would break,  
 Should I not curse them.

## THOROUGH STRESS.

1. "Ho, Starbuck and Pickney and Tenterden!  
Run for your shallops, gather your men,  
Scatter your boats on the lower bay!"
2. "Run! run for your lives, high up on the land!  
Away, men and children! up quick, and be gone!  
The water's broke loose! it is chasing me on!"
3. They strike! Hurrah! the fort has surrendered!  
Shout, shout, my warrior-boy,  
And wave your cap, and clap your hands for joy!  
Cheer answer cheer, and bear the cheer about.  
Hurrah, hurrah, for the fiery fort is ours!  
"Victory, victory, victory!"

## COMPOUND STRESS.

1. Thou slave, thou wretch, thou coward,  
Thou little valiant great in villainy!  
Thou wear a lion's hide! doff it for shame,  
And hang a calf's skin on those recreant limbs.
2. Hath not a Jew eyes? hath not a Jew hands, organs,  
dimensions, senses, affections, passions? fed with the same  
food, hurt with the same weapons, subject to the same dis-  
eases, healed by the same means, warmed and cooled by the  
same winter and summer, as a Christian is? If you prick  
us, do we not bleed? if you tickle us, do we not laugh? if  
you poison us, do we not die? and, if you wrong us, shall we  
not revenge?
3. Think you a little din can daunt mine ears?  
Have I not in my time heard lions roar?  
Have I not heard the sea, puffed up with winds,  
Rage like an angry boar, chafèd with sweat?  
Have I not heard great ordnance in the field,  
And heaven's artillery thunder in the skies?  
Have I not in a pitched battle heard  
Loud 'larums, neighing steeds, and trumpet's clang?  
And do you tell me of a woman's tongue,  
That gives not half so great a blow to the ear  
As will a chestnut in a farmer's fire?

## TREMOLO STRESS.

1. There's nothing in this world can make me joy:  
Life is as tedious as a twice-told tale,  
Vexing the dull ear of a drowsy man.
  
2. O men with sisters dear!  
O men with mothers and wives!  
It is not linen you're wearing out,  
But human creatures' lives.  
Stitch, stitch, stitch,  
In poverty, hunger, and dirt;  
Sewing at once, with a double thread,  
A shroud as well as a shirt.
  
3. Grief fills the room up of my absent child,  
Lies in his bed, walks up and down with me,  
Puts on his pretty looks, repeats his words,  
Remembers me of all his gracious parts,  
Stuffs out his vacant garments with his form:  
Then have I reason to be fond of grief.

## TRANSITION.

The changes from one kind of force to another, or one pitch to another, or one movement to another, or one quality to another, are many in expressive reading; and these changes are called "Transition." To practise it is very useful in breaking up monotony of voice, and adding expressiveness to it. In practice of these short extracts, you are showing the benefit of practice in quality, pitch, movement, and force. Put yourself into the thought and feeling, and vary the voice as that, guided by common sense, may suggest to you.

See "Five-Minute Readings," pp. 26, 93, 96, 111, 132, 190, etc.; "Recitations," pp. 11, 20, 22, 30, 33, 111, 188, etc., for many examples of transition.

1. "Make way for liberty!" he cried,—  
Made way for liberty, and died!
  
2. "Peace be unto thee, father," Tauler said:  
— "God give thee a good day!" The old man raised  
his calm blue eyes: "I thank thee, son;  
my days are good, and none are ill."

3. "They come, they come! the pale-face come!"  
The chieftain shouted where he stood,  
Sharp watching at the margin wood,  
And gave the war-whoop's treble yell,  
That like a knell on fair hearts fell  
Far watching from their rocky home.
4. "Not yet, not yet: steady, steady!"  
On came the foe in even line,  
Nearer and nearer, to thrice paces nine.  
We looked into their eyes. "Ready!"  
A sheet of flame, a roll of death!  
They fell by scores: we held our breath:  
Then nearer still they came.  
Another sheet of flame,  
And brave men fled who never fled before.
5. Did ye not hear it? — No: 'twas but the wind,  
Or the car rattling o'er the stony street.  
On with the dance! let joy be unconfined!  
No sleep till morn, when youth and pleasure meet  
To chase the glowing hours with flying feet.  
But hark! — that heavy sound breaks in once more,  
As if the clouds its echo would repeat;  
And nearer, clearer, deadlier than before!  
Arm, arm! it is — it is — the cannon's opening roar!
6. "Together!" shouts Niagara his thunder-toned decree;  
"Together!" echo back the waves upon the Mexic Sea;  
"Together!" sing the sylvan hills where old Atlantic  
roars;  
"Together!" boom the breakers on the wild Pacific  
shores;  
"Together!" cry the people. And "together" it shall  
be,  
An everlasting charter-bond forever for the free!  
Of liberty the signet-seal, the one eternal sign,  
Be those united emblems, — the Palmetto and the Pine.
7. "Ho, sailor of the sea!  
How's my boy, — my boy?"  
"What's your boy's name, good wife?  
And in what good ship sailed he?"

" My boy John,—  
 He that went to sea:  
 What care I for the ship, sailor?  
 My boy's my boy to me."

8. Out burst all with one accord:  
 " This is Paradise for Hell!  
 Let France, let France's king,  
 Thank the man that did the thing!"  
 What a shout! and all one word,—  
 " Hervé Riel!"  
 As he stepped in front once more,  
 Not a symptom of surprise  
 In the frank blue Breton eyes:  
 Just the same man as before.
9. He called his child, — no voice replied;  
 He searched, with terror wild:  
 Blood, blood, he found on every side,  
 But nowhere found his child.  
 " Hell-hound! my child's by thee devoured,"  
 The frantic father cried;  
 And to the hilt his vengeful sword  
 He plunged in Gelert's side.  
 His suppliant, as to earth he fell,  
 No pity could impart;  
 But still his Gelert's dying yell  
 Passed heavy o'er his heart.
10. While the trumpets bray, and the cymbals ring,  
 " Praise, praise to Belshazzar, Belshazzar the king!"  
 Now what cometh? Look, look! Without menace or  
 call,  
 Who writes with the lightning's bright hand on the  
 wall?  
 What pierceth the king like the point of a dart?  
 What drives the bold blood from his cheek to his heart?  
 " Chaldaeans, magicians! the letters expound."  
 They are read; and Belshazzar is dead on the ground!
11. *Sir P.* — 'Slife, madam! I say, had you any of these  
 little elegant expenses when you married me?

*Lady T.* — Lud, Sir Peter! would you have me be out of the fashion?

*Sir P.* — The fashion, indeed! What had you to do with the fashion before you married me?

*Lady T.* — For my part, I should think you would like to have your wife thought a woman of taste.

*Sir P.* — Ay, there again! Tastel! Zounds, madam! you had no taste when you married me.

*Lady T.* — That's very true, indeed, Sir Peter; and, after having married you, I should never pretend to taste again, I allow.

12. “And what the meed?” at length Tell asked.

“Bold fool! when slaves like thee are tasked,

It is my will;

But that thine eye may keener be,

And nerved to such nice archery,

If thou succeed'st, thou goest free.

What! pause ye still?

Give him a bow and arrow there:

One shaft, — but one.” Madness, despair,

And tortured love,

One moment swept the Switzer’s face;

Then passed away each stormy trace,

And high resolve reigned like a grace

Caught from above.

- 13      *Bass.* — Why dost thou whet thy knife so earnestly?

*Shy.* — To cut the forfeit from that bankrupt there.

*Gra.* — Can no prayers pierce thee?

*Shy.* — No, none that thou hast wit enough to make.

*Gra.* — Oh, be thou damned, inexorable dog,

And for thy life let justice be accused!

Thou almost mak’st me waver in my faith,

To hold opinion with Pythagoras,

That souls of animals infuse themselves

Into the trunks of men: thy currish spirit

Governed a wolf, who, hanged for human slaughter,

Even from the gallows did his fell soul fleet,

And, whilst thou lay’st in thy unhallowed dam,

Infused itself in thee; for thy desires

Are wolfish, bloody, starved, and ravenous.

*Shy.* — Till thou canst rail the seal from off my bond,  
 Thou but offend'st thy lungs to speak so loud.  
 Repair thy wit, good youth, or it will fall  
 To cureless ruin. — I stand here for law.

14. *Ham.* — Now, mother, what's the matter?  
*Queen.* — Hamlet, thou hast thy father much offended.  
*Ham.* — Mother, you have my father much offended.  
*Queen.* — Come, come, you answer with an idle tongue.  
*Ham.* — Go, go, you question with a wicked tongue.  
*Queen.* — Why, how now, Hamlet?  
*Ham.* — What's the matter now?  
*Queen.* — Have you forgot me?  
*Ham.* — No, by the rood, not so:  
 You are the queen, your husband's brother's wife;  
 And — would it were not so! — you are my mother.  
*Queen.* — Nay, then, I'll set those to you that can  
 speak.  
*Ham.* — Come, come, and sit you down: you shall not  
 budge;  
 You go not, till I set you up a glass  
 Where you may see the inmost part of you.

### MODULATION.

“ ‘Tis not enough the voice be loud and clear:  
 ‘Tis MODULATION that must charm the ear.”

A good reader or speaker will vary his or her voice in the elements of emotional expression (that is, pitch, quality, movement, stress, force), on words, phrases, and sentences, in such a manner that the listeners get a suggestion of the meaning of a word by the sound of it. For instance, the words *bright*, *glad*, *joyful*, *dull*, *sad*, *weak*, may be pronounced in such a manner as to suggest by the quality of voice used their meaning; and, in the same manner, phrases and whole sentences may have variation in voice so as to suggest their meaning. This is modulation.

To modulate well, first, you must use your imagination, to form a perfect picture in your own mind of what you wish to describe, just as you would if you were an artist, and were intending to paint an ideal picture; and, in reality, you are an artist, for you paint with words and tones. Secondly, you should understand the exact meaning of each word, and,

when you speak it, make your manner of speaking it suggest its meaning. Suppose you were to read Tennyson's "Song of the Brook." We will analyze as near as words may the manner of reading each verse. Read the whole song, and form the picture in imagination of the flow of the water, the scenery along its course, the roughness or smoothness of the water as described, the slowness or rapidity of its flow at different points, how large or small the brook is, making the picture as perfect as if you would paint upon canvas the whole scene.

## THE BROOK.

1. I come from haunts of coot and hern;
2. I make a sudden sally,
3. And sparkle out among the fern
4. To bicker down a valley.
  
5. By thirty hills I hurry down,
6. Or slip between the ridges;
7. By twenty thorps, a little town,
8. And half a hundred bridges.
  
9. Till last by Philip's farm I flow
10. To join the brimming river;
11. For men may come, and men may go,
12. But I go on forever.
  
13. I chatter over stony ways
14. In little sharps and trebles;
15. I bubble into eddying bays;
16. I babble on the pebbles.
  
17. With many a curve my banks I fret,
18. By many a field and fallow,
19. And many a fairy foreland set
20. With willow-weed and mallow.
  
21. I chatter, chatter, as I flow
22. To join the brimming river;
23. For men may come, and men may go,
24. But I go on forever.
  
25. I wind about, and in and out,
26. With here a blossom sailing,
27. And here and there a lusty trout,
28. And here and there a grayling.

29. And here and there a foamy flake  
 30. Upon me as I travel;  
 31. With many a silvery waterbreak  
 32. Above the golden gravel;
33. And draw them all along, and flow,  
 34. To join the brimming river;  
 35. For men may come, and men may go,  
 36. But I go on forever.
37. I steal by lawns and grassy plots;  
 38. I slide by hazel covers;  
 39. I move the sweet forget-me-nots  
 40. That grow for happy lovers.
41. I slip, I slide, I gloom, I glance,  
 42. Among my skimming swallows;  
 43. I make the netted sunbeams dance  
 44. Against my sandy shallows.
45. I murmur under moon and stars  
 46. In brambly wildernesses;  
 47. I linger by my shingly bars;  
 48. I loiter round my cresses:
49. And out again I curve and flow  
 50. To join the brimming river;  
 51. For men may come, and men may go,  
 52. But I go on forever.

As a whole, this piece requires for quality of voice the *pure tone*; force, *gentle*; movement, *moderate*; pitch, *middle*; stress, *median*. The variations in modulation must be from these, and will be mostly variations in quality, movement, and pitch.

Lines 2 to 6. Movement, quick; pitch, high; with quality changing on words *sudden*, *sparkle*, *bicker*, *hurry*, *slip*, in such a way as to suggest the meaning of the word.

Lines 7 to 12. Movement, moderate; pitch, middle.

Lines 13 to 16. Movement, quick; pitch, high; the words *chatter*, *stony*, *sharps*, *trebles*, *bubble*, *babble*, spoken with suggestion of their meaning.

Lines 17 to 20. Movement, moderate; pitch, middle.

Lines 21 to 24. Movement, quick; pitch, high; make quality suggest on *chatter, brimming*.

Lines 25 to 28. Movement, slow; pitch, middle; change to suggestive quality on *wind, blossom, lusty*.

Lines 29 to 36. Movement, moderate; pitch, middle; suggestive quality on *foamy, silvery, golden, brimming*.

Lines 37 to 40. Movement, slow; pitch, low; suggestive quality on *steal, slide, move, happy*.

Lines 41, 42. Movement, pitch, quality, all varied on words *slip, slide, gloom, glance*.

Lines 43, 44. Movement, quick; pitch, high; suggestive quality on *dance, shallows*.

Lines 45 to 48. Movement, slow; pitch, low; quality, very slightly aspirate; suggestive quality on *murmur, linger, loiter*.

Lines 49 to 52. Movement, moderate; pitch, middle; suggestive quality on *brimming*.

This analysis is very imperfect, as it is impossible in words to explain it. What modulation requires is, as a popular author says, "genius and sense" on your part, and you will be enabled to do as here is imperfectly suggested. You will do well to select some pieces, and analyze them, as here suggested. In Longfellow's "Launching of the Ship," in "Five-Minute Recitations," page 116, picture the whole scene in imagination, the size and kind of ship, number of the crowd, etc.

The following pieces are marked so that you may get a general idea of what is required for emotional expression in each. No marking can give you particulars of what is necessary, as the modulation of voice or variety in emotional expression — the light and shadow in the coloring of your word-picture — must depend upon your artistic "sense and genius." Imagine your picture, understand the meaning of every word and suggest its meaning in tone, concentrate yourself in the thought and feeling of the piece, and let your voice be governed by that, and you will not go far wrong if you have faithfully practised what has been recommended in the previous pages of this book.

1. Pure quality, gentle force, slow movement, middle pitch, median stress.

Those evening bells, those evening bells!  
How many a tale their music tells  
Of youth and home, and that sweet time  
When last I heard their soothing chime!

Those joyous hours are passed away;  
 And many a heart that then was gay  
 Within the tomb now darkly dwells,  
 And hears no more those evening bells.

And so 'twill be when I am gone:  
 That tuneful peal will still ring on;  
 While other bards shall walk these dells,  
 And sing your praise, sweet evening bells.

**2.** Orotund quality, with fulness and power, varying middle and low pitch, moderate and quick movement, median and radical stress mixed.

With storm-daring pinion and sun-gazing eye  
 The gray forest eagle is king of the sky.  
 From the crag-grasping fir-top where morn hangs its wreath,  
 He views the mad waters white writhing beneath.  
 A fitful red glaring, a rumbling jar,  
 Proclaim the storm-demon still raging afar:  
 The black cloud strides upward, the lightning more red,  
 And the roll of the thunder more deep and more dread;  
 A thick pall of darkness is cast o'er the air;  
 And on bounds the blast with a howl from its lair.

The lightning darts zig-zag and forked through the gloom;  
 And the bolt launches o'er with crash, rattle, and boom:  
 The gray forest eagle — where, where has he sped?  
 Does he shrink to his eyrie, or shiver with dread?  
 Does the glare blind his eye? Has the terrible blast  
 On the wing of the sky-king a fear-fetter cast?  
 No, no! the brave eagle, he thinks not of fright:  
 The wrath of the tempest but rouses delight.

To the flash of the lightning his eye casts a gleam;  
 To the shriek of the wild blast he echoes his scream;  
 And with front like a warrior that speeds to the fray,  
 And a clapping of pinions, he's up and away.  
 Away — oh! away — soars the fearless and free;  
 What recks he the skies' strife? its monarch is he!  
 The lightning darts round him, undaunted his sight.  
 The blast sweeps against him, unwavered his flight:  
 High upward, still upward, he wheels, till his form  
 Is lost in the black scowling gloom of the storm.

**3.** Pure to orotund quality, gentle to moderate force, moderate movement, middle pitch, radical and median stress

mixed. This contains many words that can be pronounced with a quality or variation suggesting their meaning.

Rhetoric as taught in our seminaries and by elocutionists is one thing: genuine, heart-thrilling, soul-stirring eloquence is a very different thing. The one is like the rose in wax, without odor; the other like the rose on its native bush, perfuming the atmosphere with the rich odors distilled from the dew of heaven.

The one is the finely-finished statue of a Cicero or Demosthenes, more perfect in its lineaments than the original, pleasing the eye, and enrapturing the imagination: the other is the living man, animated by intellectual power, rousing the deepest feelings of every heart, and electrifying every soul as with vivid lightning. The one is a picture of the passions all on fire: the other is the real conflagration, pouring out a volume of words that burn like liquid flames bursting from the crater of a volcano.

The one attracts the admiring gaze and tickles the fancy of an audience: the other sounds an alarm that vibrates through the tingling ears to the soul, and drives back the rushing blood upon the aching heart. The one falls upon the multitude like April showers glittering in the sunbeams, animating, and bringing nature into mellow life: the other rouses the same mass to deeds of noble daring, and imparts to it the terrific force of an avalanche.

The one moves the cerebral foliage in waves of recumbent beauty like a gentle wind passing over a prairie of tall grass and flowers: the other strikes a blow that resounds through the wilderness of mind like rolling thunder through a forest of oaks. The one fails when strong commotions and angry elements agitate the public peace: the other can ride upon the whirlwind, direct the tornado, and rule the storm.

4. Aspirated orotund quality, moderate force, very slow movement, very low pitch, median stress.

Tread softly, bow the head, in reverent silence bow:  
No passing bell doth toll, yet an immortal soul  
Is passing now.

Stranger, however great, with lowly reverence bow:  
There's one in that poor shed, one by that paltry bed,  
Greater than thou.

Beneath that beggar's roof, lo! Death doth keep his state.  
 Enter, no crowds attend; enter, no guards defend  
 This palace-gate.

That pavement damp and cold no smiling courtiers tread:  
 One silent woman stands, lifting with meagre hands  
 A dying head.

No mingling voices sound, — an infant wail alone:  
 A sob suppressed, again that short deep gasp, and then  
 The parting groan.

Oh change ! oh wondrous change ! burst are the prison-bars:  
 This moment there, so low, so agonized; and now  
 Beyond the stars!

Oh change, stupendous change! there lies the soulless clod:  
 The sun eternal breaks, the new immortal wakes, —  
 Wakes with his God!

### 5. Pure quality, moderate force, quick movement, high pitch, radical stress, suggestive quality on many words.

The Wind one morning sprang up from sleep,  
 Saying, “ Now for a frolic, now for a leap,  
 Now for a mad-cap galloping chase:  
 I'll make a commotion in every place! ”  
 So it swept with a bustle right through a great town,  
 Creaking the signs, and scattering down  
 Shutters, and whisking with merciless squalls  
 Old women's bonnets and gingerbread-stalls:  
 There never was heard a much lustier shout  
 As the apples and oranges tumbled about;  
 And the urchins, that stand with their thievish eyes  
 Forever on watch, ran off each with a prize.  
 Then away to the field it went blustering and humming,  
 And the cattle all wondered whatever was coming:  
 It plucked by their tails the grave matronly cows,  
 And tossed the colts' manes all about their brows;  
 Till, offended at such a familiar salute,  
 They all turned their backs, and stood silently mute.  
 So on it went capering, and playing its pranks;  
 Whistling with reeds on the broad river's banks;

Puffing the birds as they sat on the spray,  
Or the traveller grave on the king's highway.  
Through the forest it roared, and cried gayly, "Now,  
You sturdy old oaks, I'll make you bow!"  
And it made them bow without more ado,  
And cracked their great branches through and through.  
Then it rushed like a monster on cottage and farm,  
Striking their dwellers with sudden alarm,  
And they ran out like bees in a midsummer swarm.  
There were dames with their kerchiefs tied over their caps  
To see if their poultry were free from mishaps.  
The turkeys they gobbled; the geese screamed aloud;  
And the hens crept to roost in a terrified crowd:  
There was rearing of ladders, and logs laying on,  
Where the thatch from the roof threatened soon to be gone.  
But the wind had passed on, and had met in a lane  
With a school-boy who panted and struggled in vain;  
For it tossed him and twirled him, then passed, and he stood  
With his hat in a pool, and his shoe in the mud.

See "Five-Minute Readings," pp. 23, 67, 85, 104, 150, 166, etc.;  
"Recitations," pp. 9, 37, 49, 111, 116, 124, 131, 146, 188, etc., for  
many examples of modulation.

#### STYLE.

What you have to say, where you have to say it, when you have to say it, why you have to say it, and to whom you have to say it,—on these depend how you shall say it, or your style. Conversational style is as you would talk in earnest conversation with a friend; Narrative, as you would tell an anecdote or story to a company of friends; Descriptive, as you would describe what you had actually seen; Didactic, as you would state earnestly, decisively, but pleasantly, your knowledge or opinions to others; Public Address, which generally includes the Didactic, Narrative, and Descriptive, is spoken with design to move, to persuade, and instruct, particularly the latter; Declamatory is Public Address magnified in expression, exhibiting more emotion, both in language, and in quality, and fulness of voice; the Emotional or Dramatic, in which the emotions and passions are strongly expressed. In practising these different styles, the quality, pitch, force, and time must be regulated by your thought and feeling, guided, as in transition, by common

sense, which will enable you to tell natural from unnatural expression. Practise these few exercises under each head; but you will do better to practise pieces such as are referred to under each head in the "Reading Club."

## CONVERSATIONAL.

1. "And how's my boy, Betty?" asked Mrs. Boffin, sitting down beside her.

"He's bad; he's bad!" said Betty. "I begin to be afear'd he'll not be yours any more than mine. All others belonging to him have gone to the Power and the Glory; and I have a mind that they're drawing him to them, leading him away."

"No, no, no!" said Mrs. Boffin.

"I don't know why else he clinches his little hand, as if it had hold of a finger that I can't see; look at it!" said Betty, opening the wrappers in which the flushed child lay, and showing his small right hand lying closed upon his breast. "It's always so. It don't mind me."

2. *Helen.* — What's that you read?

*Modus.* — Latin, sweet cousin.

*Hel.* — 'Tis a naughty tongue,  
I fear, and teaches men to lie.

*Modus.* — To lie!

*Hel.* — You study it. You call your cousin sweet,  
And treat her as you would a crab. As sour  
'Twould seem you think her: so you covet her!  
Why, how the monster stares, and looks about!  
You construe Latin, and can't construe that!

*Modus.* — I never studied women.

*Hel.* — No, nor men;  
Else would you better know their ways, nor read  
In presence of a lady.

3. "Now," said Wardle, "what say you to an hour on the ice? We shall have plenty of time."

"Capital!" said Mr. Benjamin Allen.

"Prime!" ejaculated Mr. Bob Sawyer.

"You skate, of course, Winkle?" said Wardle.

"Ye — yes; oh, yes!" replied Mr. Winkle. "I — I am rather out of practice."

"Oh, do skate, Mr. Winkle!" said Arabella. "I like to see it so much!"

ELOCUTION.

"Oh, it is so graceful!" said another young lady.

A third young lady said it was elegant; and a fourth expressed her opinion that it was "swan-like."

"I should be very happy, I'm sure," said Mr. Winkle, reddening; "but I have no skates."

This objection was at once overruled. Trundle had got a couple of pair, and the fat boy announced that there were half a dozen more down stairs; whereat Mr. Winkle expressed exquisite delight, and looked exquisitely uncomfortable.

See "Five-Minute Readings," pp. 26, 35, 68, 80, 143, etc.; also, "Five-Minute Recitations," pp. 95, 108, 114, 127, 159, etc.

NARRATIVE.

1. Tauler the preacher walked, one autumn-day,  
Without the walls of Strasburg, by the Rhine,  
Pondering the solemn miracle of life;  
As one who, wandering in a starless night,  
Feels momently the jar of unseen waves,  
And hears the thunder of an unknown sea  
Breaking along an unimagined shore.

2. The illustrious Spinola, upon hearing of the death of a friend, inquired of what disease he died. "Of having nothing to do," said the person who mentioned it. "Enough," said Spinola, "to kill a general." Not only the want of employment, but the want of care, often increases as well as brings on this disease.

3. Sir Isaac Newton was once examining a new and very fine globe, when a gentleman came into his study who did not believe in a God, but declared the world we live in came by chance. He was much pleased with the handsome globe, and asked, "Who made it?"—"Nobody," answered Sir Isaac: "it happened there." The gentleman looked up in amazement, but he soon understood what it meant.

See "Five-minute Readings," pp. 15, 90, 102, 130, 139, 175, etc.; "Recitations," pp. 13, 51, 68, 73, 100, etc.; "Declamations," First Part, pp. 15, 18, 22, 24, 43, 114, 141; and Second Part, pp. 1, 86, 89, 137, 150, 165, 175, 183.

**DESCRIPTIVE.****1. The morn awakes, like brooding dove,**

With outstretched wings of gray  
Thin, feathery clouds close in above,  
And build a sober day.

No motion in the deeps of air,  
No trembling in the leaves;  
A still contentment everywhere,  
That neither laughs nor grieves.

Dream on, dream on, O dreamy day!  
The very clouds are dreams:  
That cloud is dreaming far away,  
And is not where it seems.

**2. The broad moon lingers on the summit of Mount Olivet;**  
but its beam has long left the garden of Gethsemane, and the  
tomb of Absalom, the waters of Kedron, and the dark abyss  
of Jehoshaphat. Full falls its splendor, however, on the  
opposite city, vivid and defined in its silver blaze. A lofty  
wall, with turrets and towers and frequent gates, undulates  
with the unequal ground which it covers, as it encircles the  
lost capital of Jehovah. It is a city of hills, far more famous  
than those of Rome; for all Europe has heard of Sion and of  
Calvary.

**3. It was a fine autumnal day:** the sky was clear and  
serene, and Nature wore that rich and golden livery which  
we always associate with the idea of abundance. The forests  
had put on their sober brown and yellow; while some trees  
of the tenderer kind had been nipped by the frosts into  
brilliant dyes of orange, purple, and scarlet. Streaming files of  
wild ducks began to make their appearance high in the air;  
the bark of the squirrel might be heard from the groves of  
beech and hickory nuts, and the pensive whistle of the quail  
at intervals from the neighboring stubble-field.

See "Five-Minute Readings," pp. 25, 62, 67, 104, 177; "Recita-tions," pp. 9, 79, 103, 109, 183.

**DIDACTIC.****1. To teach — what is it but to learn**

Each day some lesson fair or deep,

The while our hearts toward others yearn, —

The hearts that wake toward those that sleep?

To learn — what is it but to teach  
 By aspect, manner, silence, word,  
 The while we far and farther reach  
 Within thy treasures, O our Lord?

Then who but is a learner aye?  
 And who but teaches, well or ill?  
 Receiving, giving, day by day,—  
 So grows the tree, so flows the rill.

2. All professions should be liberal; and there should be less pride felt in peculiarity of employment, and more in excellence of achievement. And yet more: in each several profession no master should be too proud to do its hardest work. The painter should grind his own colors; the architect work in the mason's yard with his men; the master-manufacturer be himself a more skilful operative than any man in his mills; and the distinction between one man and another be only in experience and skill, and the authority and wealth which these must naturally and justly obtain.

3. Now, my co-mates and brothers in exile,  
 Hath not old custom made this life more sweet  
 Than that of painted pomp? Are not these woods  
 More free from peril than the envious court?  
 Here feel we but the penalty of Adam,  
 The seasons' difference: as, the icy fang  
 And churlish chiding of the winter's wind,  
 Which, when it bites and blows upon my body,  
 Even till I shrink with cold, I smile, and say,  
 This is no flattery: these are counsellors  
 That feelingly persuade me what I am.  
 Sweet are the uses of adversity,  
 Which, like the toad, ugly and venomous,  
 Wears yet a precious jewel in his head;  
 And this our life, exempt from public haunt,  
 Finds tongues in trees, books in the running brooks,  
 Sermons in stones, and good in every thing.

See "Five-Minute Readings," pp. 1, 21, 44, 82, 100, 137, 155, 173;  
 "Recitations," pp. viii, 148, 171.

#### PUBLIC ADDRESS.

1. Let not, then, the young man sit with folded hands,  
 calling on Hercules. Thine own arm is the demigod : it

was given thee to help thyself. Go forth into the world trustful, but fearless. Exalt thine adopted calling or profession. Look on labor as honorable, and dignify the task before thee, whether it be in the study, office, counting-room, work-shop, or furrowed field. There is an equality in all, and the resolute will and pure heart may ennoble either.

2. While you are gazing on that sun which is plunging into the vault of the west, another observer admires him emerging from the gilded gates of the east. By what inconceivable power does that aged star, which is sinking fatigued and burning in the shades of the evening, re-appear at the same instant fresh and humid with the rosy dew of the morning? At every hour of the day the glorious orb is at once rising, resplendent as noonday, and setting in the west; or rather our senses deceive us, and there is, properly speaking, no east or west, no north or south, in the world.

3. In all natural and spiritual transactions, so far as they come within the sphere of human agency, there are three distinct elements: there is an element of endeavor, of mystery, and of result; in other words, there is something for man to do, there is something beyond his knowledge and control, there is something achieved by the co-operation of these two. Man sows the seed, he reaps the harvest; but between these two points occurs the middle condition of mystery. He casts the seed into the ground; he sleeps and rises night and day; but the seed springs and grows up, he knows not how: yet, when the fruit is ripe, immediately he putteth in the sickle, because the harvest is come. That is all he knows about it. There is something for him to do, something for him to receive; but between the doing and receiving there is a mystery.

See "Five-Minute Declamations," First Part, pp. 55, 80, 90, 100, 104, 116, 120, 164, 177, 178, etc.; the same, Second Part, pp. 8, 45, 62, 84, 91, 100, 160, 168, 188, 210, 213, etc.

#### DECLAMATORY.

1. You speak like a boy, — like a boy who thinks the old gnarled oak can be twisted as easily as the young sapling. Can I forget that I have been branded as an outlaw, stigmatized as a traitor, a price set on my head as if I had been a wolf, my family treated as the dam and cubs of the hill-fox, whom all may torment, vilify, degrade, and insult; the

very name which came to me from a long and noble line of martial ancestors denounced, as if it were a spell to conjure up the devil with?

2. I have been accused of ambition in presenting this measure,—inordinate ambition. If I had thought of myself only, I should have never brought it forward. I know well the perils to which I expose myself,—the risk of alienating faithful and valued friends, with but little prospect of making new ones (if any new ones could compensate for the loss of those we have long tried and loved), and the honest misconception both of friends and foes. Ambition!—yes, I have ambition; but it is the ambition of being the humble instrument in the hands of Providence to reconcile a divided people, once more to revive concord and harmony in a distracted land; the pleasing ambition of contemplating the glorious spectacle of a free, united, prosperous, and fraternal people.

3. Tell me, ye who tread the sods of yon sacred height, is Warren dead? Can you not still see him, not pale and prostrate, the blood of his gallant heart pouring out of his ghastly wound, but moving resplendent over the field of honor, with the rose of heaven upon his cheek, and the fire of liberty in his eye? Tell me, ye who make your pious pilgrimage to the shades of Vernon, is Washington indeed shut up in that cold and narrow house? That which made these men, and men like these, cannot die. The hand that traced the charter of Independence is indeed motionless; the eloquent lips that sustained it are hushed: but the lofty spirits that conceived, resolved, and maintained it, and which alone, to such men, "make it life to live,"—these cannot expire.

See "Five-Minute Declamations," First Part, pp. 45, 49, 59, 69, 125, 149, 162, 187, etc.; the same, Second Part, pp. 16, 53, 107, 110, 124, 139, 152, etc.

#### DRAMATIC OR EMOTIONAL.

1. Vain pomp and glory of this world, I hate ye!  
I feel my heart new opened. Oh, how wretched  
Is that poor man that hangs on princes' favors!  
There is betwixt that smile we would aspire to,  
That sweet aspect of princes and their ruin,  
More pangs and fears than wars or women have  
And, when he falls, he falls like Lucifer,  
Never to hope again.

2. What would you have, you curs!  
That like nor peace nor war? The one affrights you:  
The other makes you proud. He that trusts you,  
Where he should find you lions finds you hares;  
Where foxes, geese. You are no surer, no,  
Than is the coal of fire upon the ice,  
Or hailstone in the sun.
3. To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow; a poor player,  
That struts and frets his hour upon the stage,  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

See "Five-Minute Readings," pp. 58, 70, 89, 93, 150; also,  
"Recitations," pp. 16, 28, 46, 60, 75, 88, 102, 114, 127, 140, 152, 164,  
177, 188.

NOTE. Under the head of Style, the selections referred to in  
the "Five-Minute" Series are not always entirely applicable,  
though portions of each are so. Very few selections can be found  
that do not combine in greater or less measure the different styles.

## PART FOUR.

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### HINTS ON ELOCUTION.

If you have practised and studied the previous pages of this book, you will have gained an elementary knowledge of the science of elocution. Carlyle says, "The grand result of schooling is a mind with just vision to discern, with free force to do: the grand school-master is Practice." To make an artist of yourself in elocution requires much practice and much patience. As Longfellow says, "Art is long, and time is fleeting;" and the art of elocution is no exception to that truth.

You must have health, strength, and elasticity of body; and, to get and keep these, obey the laws of life as to exercise, rest, pure air, good food, and temperance in all things. Avoid all stimulants, or tobacco in any form. Practise any gymnastics that shall help to make you strong and sprightly, but especially the physical gymnastics here given, as they are designed to benefit the muscles used in speaking.

When you stand to speak, the first thing that strikes your audience is the position you assume. Therefore be careful to assume and keep the speaker's position until some other position is needed for expression; and return to the speaker's position, as the one which is an active position, but gives the idea of repose and confidence, without that disagreeable self-consciousness which to an audience is disgusting. While you are speaking, avoid all swaying or motion of body, unless it means something.

Do not bow too quickly, but do it with dignity, and respect to your audience, first with a general, quick glance of the eye about you. Bend the body at the hip-joints; let the back bend a little, and the head more than the body. Do not bow too low, nor be stiff in your movements.

How to hold the book has been shown in Part One; and you will find that to be the position that strikes *Holding book.* the audience most favorably, and gives an impression of ease, which goes a great way towards making the audience enjoy your reading.

When you speak, it is for the purpose of making yourself understood. And to do this you must articulate perfectly;

*Articulation.* that is, give a clear and correct utterance of every element in a word. You must also pronounce properly,—that is, accent the proper

syllable in a word; and, to find out what the proper syllable is, refer to Webster's or Worcester's large Dictionary (Worcester being preferable), and find

*Pronunciation.* out for yourself. You must also give the right phrasing, subordinating all other phrases to the principal

*Emphasis.* one, and remembering that the emphatic word of your sentence is the emphatic word of the important phrase.

The emphatic word is usually brought out by inflection and added force; but it may be made emphatic by particular stress, or a pause before it or after it, or both before and after, or by a change of quality. Your own common sense will tell you when these may be proper and effective and natural.

You must also make your audience hear you; and this requires, not a loud, high-pitched voice, but—unless dramatic

*Fulness and power.* expression requires otherwise—your middle or conversational pitch, with fulness of voice, that shall give you power. Your own mind will regulate this for you, if you will direct your attention to the

persons in the back part of the hall, and speak in middle pitch, so that they may hear. Many speakers make the mistake of using a high pitch, and render their

*Avoid high pitch.* speech very ineffective by so doing. You will call to mind the fact, that, when we say we can-

not hear a speaker, it is not that we do not hear the sound of his voice, but that we cannot understand the words. Bearing this in mind, you will see that perfect articulation is what is wanted, and that fulness added to your voice in middle pitch will make the voice reach, will require less effort, and will produce better effect.

Having made your audience understand and hear, you must then make them feel. To do this as public

*Feeling.* reader, actor, clergyman, lawyer, teacher, orator,

lecturer, you must yourself feel what you have to say, and, forgetting every thing else in your subject, concentrate your whole being in your utterance and action. Then you will be effective, and you will carry your audience with you. And you will fail in proportion as you fail to lose your own personality in your subject. "The heart giveth grace unto every art;" and of no art is this more true than of elocution. You may have all the graces of elocution which practice will give you; yet, in the effect these will produce,— if the will, acting alone, not being guided by mind and heart, prompts the utterance,— something will be lacking, of which learned and unlearned alike will be conscious.

"One touch of nature makes the whole world kin," and cultivated and uncultivated alike will feel it; and this "touch of nature" you will show if you enter *Be natural.* into what you have to say with mind, heart, and soul. Your voice will vary in all the elements of emotional expression, and you will be natural.

When speaking in public, do not try to remember the first rule of elocution. Leave it all behind you when you come before the audience. Speak from your thought and feeling, and be sure you are thoroughly familiar with what you have to say. Be sure you understand it yourself before you try to make others understand. You can *Mechanical speaking.* read words, calling them off mechanically, or you can speak words from memory very mechanically, and not have a clear idea of the meaning the *Words without meaning.* words convey while you speak them. But do not *out meaning.* do this. Always think the thought, as you read or speak, in the same manner as you would if speaking *extempore.* You can express your thought clearly by thinking it as you speak; but at the same time there may *Thought* be no expression of emotion. You may have *without feeling.* thought without feeling; but you must impress your thought by feeling. When you read, your mind gets the thought through the words, and from that thought comes feeling; but, when you speak your own thoughts, the feeling creates the thought. In reading, you think, and then feel; but, in speaking your thought, you feel, and then think. When you read, then, or speak from memory, if you will let thought create feeling before you speak, you will avoid mechanical reading and speaking, and be effective in conveying the thought and feeling both together.

You can convey emotion without a definite thought; and this is as bad as either words without meaning, or thought without feeling. This arousing the feelings without guiding them by definite thought is the province of the art of music. Elocution is superior to music for the reason that it guides both thought and feeling, for certainly it is better that mind and feeling should work together, than either alone.

The elements of emotional expression are alike in speech and song. In each you have quality, time, force, and pitch.

*Emotion in song or speech.* The variation of these elements makes expression of feeling; and each sound you make contains all these elements. It has a certain quality; it has more or less of force; it is relatively high or low in pitch, it takes a longer or shorter time. The more you vary in the elements of emotional expression, the better the effect, provided the variation is caused by the variation of your feeling, and not by any artificiality or seeming to express what you do not feel.

*Quality.* The quality of voice, its purity or harshness, its aspiration, &c., will vary with the kind of feeling; the *Force.* degree of force will vary according to the intensity of feeling; the pitch will be according to *Pitch.* what we may call the height or depth of your *Time.* feeling; the movement, or time, will be according as the emotion is quick or slow. After having cultivated the voice well in these elements of emotional expression, your own common sense ought to be your best guide in the application of them to reading and speaking. You, for the time being, should be the author of what you read. "Put yourself in his place," and express as you feel that he felt while writing it.

It is possible for you to feel intense emotion, and not be capable of properly expressing it, so as to make others feel it.

*Feeling without expression.* You may not have had training that will give you command of sound and motion, those channels of expression through which the body is made to obey mind and soul, and express their thought and

*No expression without feeling.* It is impossible to express, even with the best cultivation, what, at the moment of utterance, you do not feel: therefore you must sink your own personality in your subject; and, according to your conception, so will you express.

All apparent effort must be avoided; that is, in the expression of the strongest passion or emotion, you must not give the audience the slightest indication of want of power. You will give that impression if you *try to express more than you actually feel.* In emotional expression it must seem as if it overflowed because of excess, and you could hardly control it; but you must never lose control of it. This control will give the audience the impression that you feel more than you express, and is what is called reserved power. If — your well of emotion not being overflowingly full — you use a force-pump, or, in other words, your will-power, to make it overflow, you will fail in expression.

How are you to get this, you ask. By study and long practice. As you plainly see, it involves a perfect command over the feelings; and “he that ruleth his own spirit is greater than he that taketh a city.” Conquer yourself. All art, elocution included, is but a means of expression for man’s thoughts and feelings; and, if you have no thought or feeling to express, art is useless to you.

Do not let your audience be reminded that you breathe at all. Take breath quietly through nostrils or mouth, or both. Form the habit of keeping the chest, while speaking, active, as recommended in all vocal exercises; and the breath will flow in unobstructed whenever needed. Breathe as nearly as possible as you would if you were not speaking, that is, do not interfere with right action of the lungs. The instant you feel a want of breath, take it: if you do not, you will injure your lungs; and what you say, feeling that want of breath, will lack power. The more breath you have, so that it does not feel uncomfortable and can be well controlled, the more power you will have: therefore practise breathing until you breathe rightly and easily.

If your general health is good, your throat will be well; and therefore pay attention to the general health of the whole body, and the throat will take care of itself. If, when you come before an audience, your throat and mouth are dry, use only clear, cold water, not ice-water: that is too cold. Avoid candy or throat-lozenges; for the use of either of these is worse than if you used nothing at all. If you have a cold or sore throat, you had better not use your voice; but, if you must use it,

keep it clear by clear water. A healthy throat will not need even water: it will moisten itself after a little use, if at first it is dry.

Deliberate movement and frequent pausing are very expressive in some cases. Where it is applicable may be de-

*termined by what you have to express. Pausing*

*in its appropriate place makes emphasis strong. Let the pause be regulated, however, by the feeling, and not all by the punctuation. Express according to your conception*

*Punctuation. of the thought. Punctuation may be a guide to you in obtaining the right idea; but it is no guide to correct expression. Pausing, generally, comes naturally either before or after, or both before and after, the emphatic word or phrase.*

Speak or read poetry with the same care and attention to phrasing that you would give to prose, and you will avoid all

*drawling, monotony, or sing-song. In order that*

*Poetry. the rhyme in poetry may be preserved, the pronunciation of a word may be changed from common usage, if, by so doing, you do not obscure the meaning; but never sacrifice the meaning for the sake of the rhyme. In good poetry, which includes blank verse, the metrical movement will show itself without any attempt on your part to make it prominent.*

You may feel, when you first come before an audience, a shrinking, or faintness of feeling, such as is known to actors *Stage fright.* as "stage fright." It probably arises from a very sensitive, nervous organization; and, other things being equal, persons of this character make the best speakers. As to the real cause of this feeling, as Lord Dundreary says, "It's one of those things no fellah can find out." But, whatever its cause, you can overcome it by strong will-power and self-possession; and, after a time, you will become used to appearance in public, and that will establish the "confidence of habit." Some of the best orators and actors that ever lived have had "stage fright;" and some of them, so far as we know, never had it. So you must not flatter yourself that this is a certain indication of your power. It takes much more than a tendency to "stage fright" to make a powerful speaker.

Whether you are reading from a book or paper, reciting from memory, or speaking extempore your own thought, you should do all as you would the latter, so that a blind man,

who could not judge which you were doing except by the sound of your voice, would be unable to tell. In *Reading*, committing to memory for recitation, you will *Speaking*. remember more easily if you will pick out the *Recitation*. emphatic words of the sentences in their order, and commit them, as they contain an outline of the succession of thought and meaning.

The look upon the face, the gestures of the arm, the attitude of the body, all speak the language of emotion as plainly to the eye as elocution proper does to the ear. This action will be prompted by the feelings, as the voice is; and it will be expressive or not, it will be appropriate or not, it will be graceful or not, according as you have natural or acquired ability. Natural ability will be much aided by a knowledge and practice of gesture as a language, and much may be acquired by any one with practice.

I have said nothing of action in the previous pages, as this book treats of expression through the voice, or elocution. A few words here upon the subject will not be out of place. When you read, you should ordinarily make your voice express much, and use gesture sparingly, but, if you feel prompted to make gestures, never do so while the eye rests on the book. Look either at the audience, or as may be indicated by the gesture. When you recite, or speak extempore, you can add much to the expression by look, gesture, and attitude. In natural expression the face will first light up, and show feeling; and the attitude and gesture follow more or less quickly, according to the feeling; and then comes speech. And all these must express alike. For the face to be expressionless, or to express one thing while the speech and gesture say another thing, is in effect ludicrous.

Remember that all motions and attitudes have meaning; and, when no other gesture or attitude is called for to express some feeling, stand perfectly still in the speaker's position before mentioned, that being an active, without and at the same time a neutral position. Don't move, unless you mean something by it. Don't sway the body, or nod the head, or shrug the shoulders, or move the feet, or make motions or gestures, unless the proper expression call for it, and your emotion prompts.

The eye is particularly effective in expression, as there the

emotion first shows itself; and by it you can get and keep

*The eye.* the attention of your audience. In reading, keep

your eye off the book as much as possible, and on your audience. In recitation or extempore speaking, look at your audience. The eye leads in gesture, and, in many cases, looks in the direction of the gesture. In personation of character, as in dramatic scenes, your eye must look at those to whom you are supposed to be speaking, as, in common conversation, you usually look at the person to whom you speak. Never look in an undecided way, as if you did not have a purpose in looking, but look in the face and eyes of your audience when emotional expression does not require you to look elsewhere.

When you don't wish to use your arm for gesture, let it hang naturally at the side. When the emotion calls for

*Gesture.* continue as long as you utter words explaining the meaning of the gesture. Gesture always comes before words, more or less quickly, as may be the kind of emotion. Usually, if the words are quickly spoken, the gesture will be quickly made, and the words will be spoken almost at instant of the gesture. If the words move slow, the gesture will move slow, and there may be a perceptible pause between the gesture and words. No stated rules for

*No rules for gesture.* gesture can be given; for they are as infinite in number and variety as the emotions they express.

You will find, however, that gesture may be regulated, as emotional expression of voice is, by means of your intensity of thought and feeling, guided by common sense, and aided by genius. Gesture is a science and art, which, as in speech and song, has elements of emotional expression; and these elements correspond in each. You have in gesture (as said of the others) quality or kind of gesture, force or intensity in gesture, time or the degree of movement in gesture, and pitch, or relative height and depth; and all these have a meaning something like the corresponding elements of song, or speech, or other arts. Long and hard study and practice will be necessary to perfection in this, as in all arts. A graceful habit of gesture, an appropriate expression of eye and face, united to a voice full-toned, musical, and varying in all shades of emotional expression,—what is there more captivating to eye and ear, more pleasing to the senses, more instructive to the mind, more moving to the emotions,

if only it is, as Mendelssohn says of all art, expressive of lofty thought? "Every art can elevate itself above a mere handicraft only by being devoted to the expression of lofty thought."

#### DEFECTS OF SPEECH.

Defects of speech cannot be spoken of at great length in this book. A thorough study of articulation in Parts One and Two will cure any of them where there is no defect in the mouth. The letter *s* is more often defective than any other letter, it being pronounced like *th* in *thin*, or whistled. In the first the tongue is too far forward: in the last it is drawn too far back. Cure by imitating somebody who makes it correctly. *R* is often defective by substituting *w* for it; as, *wun* for *run*. Sometimes it is defective by being made with the whole tongue, something as *y* is made; as, *yun* for *run*: and cure may be had by imitating the correct sound. Other defects of letters or elementary sounds are less common, and need not be mentioned here.

Too precise speech is a defect, and results from trying to give too much force to the consonant sounds, and not a due proportion to the vowel sounds. It sounds like *Too precise speech.* affection on the part of the speaker, and may be corrected by giving more force to the vowels, and particular attention to phrasing. (See "Articulation," Part Three.)

Slovenly speech is a defect, and is opposite in kind and effect from the above. The consonants are not pronounced; and, to remedy it, practise to give *Slovenly speech.* consonants more force and precision, and pay attention to phrasing and emphasis.

Speaking too rapidly is a defect, and results from too rapid thought. Put a restraint upon thought, — that is, control it, — and make the tongue move slower in consequence, being careful to phrase and emphasize well.

Speaking too slowly is also a defect, opposite in kind from rapid speech, and is caused by the mind moving too slowly in thinking. The remedy is to think faster, and urge the tongue to move quicker.

**HESITATION, STUTTERING, STAMMERING.**

Prof. Alex. Melville Bell defines the word "hesitation" to mean "a silent choking effort, accompanying an ineffectual opening and shutting of the mouth." "Stuttering—repeating over and over the syllables of a word." "Stammering—a combination of these two, with convulsive action of muscles which have no connection with speech." As the treatment for these varies in degree rather than in kind, the term "Stammering" will be here used to mean either.

Dr. W. B. Carpenter, whose "Human Physiology" is a standard work with the medical profession, speaks of stammering as a kind of "chorea," a spasmodic, uncontrollable action of the muscles of speech, similar to the action of the muscles of motion in "St. Vitus's Dance." He says: "It is a want of definite control over the muscular apparatus of speech, connected with a certain mental excitement. The stammerer is affected by the condition of his feelings at the time, and if he fears he will stammer that is enough to make him do so. The discipline he has to undergo to cure or to alleviate his complaint is fixing his attention on the object to be gained, and regularly exercising the nerves and muscles in proceeding from that which he can do to that which he finds difficulty in doing."

Dr. Klencke, a German physician who made a specialty of the cure of stammering, says: "The respiration is defective in each case, and the mind is involved as well. As stammering is both physical and mental, the mind must be healed through the body, and the body through the mind. Stammerers can cure themselves by self-effort aided by the teacher, and without such self-effort and such aid they cannot be cured."

In some stammerers the cause seems to be almost entirely a faulty action of brain; in others the brain is involved and there is also spasmodic and uncontrollable action of the diaphragm, the principal muscle concerned in the regulation of breath in speech. These two causes may combine in various degrees, and thus we have stammerers of various kinds. Some stammer whenever they attempt to speak, others are intermittent and have days when they do not stammer. It is a disease, either of body or mind or both, and as such it should be treated.

Simple elocutionary drill will cure in some cases, and it should be a part of treatment in all cases. Electricity and medicine should be given in cases of spasmodic action of the diaphragm, in order to tone up the muscles there and prevent the involuntary spasm. Gymnastic exercises and bathing should be given to the feeble-bodied in such degree as to stimulate and strengthen without tiring and exhausting the body. Thorough drill must be given in breathing exercises, vocal training, reading and talking, and discipline of the will-power to govern the action of mind and muscles.

This method is based on experience and on the methods so long used in Germany, France, and England with great success. It is designed to bring about right relations of the will, the mind, the nerves, and the muscles, and cause such normal action as the laws of good speech require. This takes time. How long it will take depends on the complication of the affliction; the age, health, temperament, and condition of mind of the person, the amount of time given to exercises, and the energy and perseverance with which they are practised. A permanent cure rarely takes place under a year from the time of commencing treatment, though improvement is seen as the months go by.

The Elocutionary Exercises which are varied to suit each case are as follows :—

1. Special gymnastics to give strength and elasticity to the muscles used in breathing and voice production.
2. Breathing exercises to increase the size of the lungs, the elasticity of all the muscles used in breathing, and to get perfect control of the air in expiration.
3. Voice exercises to get control of muscles used in voice production.
4. Mouth exercises to gain control of lips, tongue, and jaw, and to enlarge the pharynx chamber.
5. Exercises to gain control of position and action of mouth organs necessary to make each sound of the English language, and to gain perfect articulation.

6. Syllable exercises combining the elementary sounds in groups of two, three, four, etc.
7. Reading — a, by syllables; b, by words; c, by phrases.
8. Reading by sentences as a well-instructed person should talk.
9. Conversing in the same manner.

If a cure is possible, these exercises faithfully and hopefully practised will do it. If it all depended upon the teacher, a cure could be guaranteed; but the pupil's will is his own, and the teacher can only direct him in the using of it. It is the province of the teacher to guide, and of the pupil, to do. Robert Zug, a gentleman who cured himself and many others of stammering, says: "It is not so much the system or method that cures as it is the application of it."

Many persons, including stammerers, think that there is a short and easy way to a cure, and are therefore led to seek the travelling "doctors" and "professors." They advertise to cure in one or two lessons, "no cure, no pay," and are sure to collect in advance a sum varying from \$25 to \$500, according to how much the "doctor" thinks the stammerer is worth, and the money is never returned. The stammerer agrees to keep forever the great secret about to become his, and then he is directed, every time he thinks or fears that he is going to stammer, to "snap the fingers," or "pull at the vest or coat-button," or "fumble his watch-chain," or "make gestures with the hand," or "throw the head back with a little jerk," or "talk with the teeth closed," or "keep the tongue always against the upper gum," etc. The men who go about with these secret methods may honestly (?) believe they have the right thing, but they are mistaken, and the persons who are cured by their "methods" (?) are very, very few in comparison to the number who go to them.

*Werner's Voice Magazine*, a paper published in the interest of stammerers, gives this advice: "We unhesitatingly say that no confidence should be placed in any stutter-doctor who is unwilling to explain the principles of his manner of treatment, or who has no fixed place of abode, but travels

about the country (except he enter the family as private teacher), or who claims to work on the plan of ‘no cure, no pay.’” It further says: “A competent, trustworthy person, professing to cure impediments of speech, will have a permanent home, will explain his system fully to those needing treatment, and to their friends, and will take pay for services rendered, like any other professional man.”

The limits of this book will not allow more to be written on this subject, but the author will freely consult with any one who will call on him, giving all the information he possesses as to the various methods of cure of these “pretenders,” and to methods long used by reliable doctors and teachers in this and other countries.

**THE END.**

